

A
10



FINE ARTS

S

DETROIT PUBLIC LIBRARY SEP

FIVE
HILLING

JOHN BELL OF ABERDEEN

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

Antiques and Works of Art

The one Comprehensive
Collection
of quality Antiques in
Scotland



A set of 6 Antique Hepplewhite Mahogany Single Chairs with finely pierced splatted backs.



An unusually small Antique Inlaid Sheraton Mahogany Sideboard with shaped bow front. Length 42 inches, depth at centre 21 inches, height 33½ inches.



An Antique Hepplewhite Mahogany Side Table with shaped bow front and drawer. The top is attractively crossbanded. Length 5 feet, depth at centre 26½ inches, height 36½ inches.



A fine Antique Queen Anne Walnut Bureau with beautifully fitted interior. Length 36 inches, depth 23½ inches, height 40 inches.



An attractive Antique Sheraton Mahogany Inlaid Chest of Drawers with shaped serpentine front. Extreme length 48 inches, depth at centre 22½ inches, height 38 inches.

56-58 BRIDGE STREET, ABERDEEN, also at BRAEMAR

Telephone : 24828

Telegrams and Cables : Antiques, Aberdeen



H. Jochems

H. JOCHEMS

Exhibition

September 14th - October 3rd

drian

abstract art art abstrait abstrakte kunst

Drian Gallery 7 Porchester Place Marble Arch London W.2 PAD 9473

the eleventh

ART & ANTIQUE DEALERS' FAIR

AT THE
PRINSENHOF MUSEUM



DELFT - HOLLAND

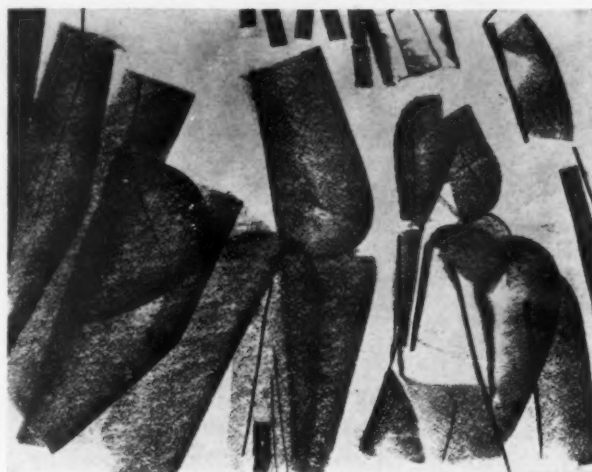
AUGUST 26th - SEPTEMBER 16th

1959

Write for free brochure to the Secretary,
Haagweg 92 - Leiden - Holland

NEW VISION CENTRE GALLERY

4 SEYMOUR PLACE : MARBLE ARCH : LONDON, W.1
11 a.m.—6 p.m. daily Enquiries : Paddington 6327



DRAWING BY HERBERT ZANGS

WILLIAM NEWCOMBE
AUBREY WILLIAMS
JOHN COPLANS
JOHN PLUMB
FRANK AVRAY WILSON
CARL WESCHKE
SICANDER ADAM
SHEMZA
WILLIAM GREEN
ROBIN CRAIG
ULRICO SCHETTINI
DENNIS HAWKINS
HALIMA NALECZ

Exhibitions

Paintings by
AUBREY WILLIAMS
Until Aug. 22nd 1959

BORGE SORNUM and **AHMED PARVEZ**
Aug. 24th—Sept. 12th 1959

August 17th to September 5th

PATRICK BETAUDIER
NINA HOSALI
MALCOLM BETTS

Paintings

Woodstock Gallery

16 Woodstock Street, London, W.1. Tel.: Mayfair 4419
Daily 10—6 Sats 10—1

W.1
6327

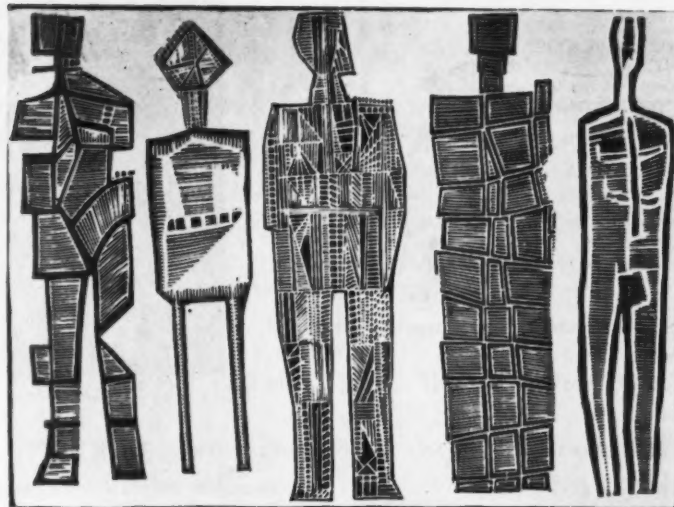
GRABOWSKI GALLERY

GRAPHIC ART FROM POLAND

SEPTEMBER 1st until 19th

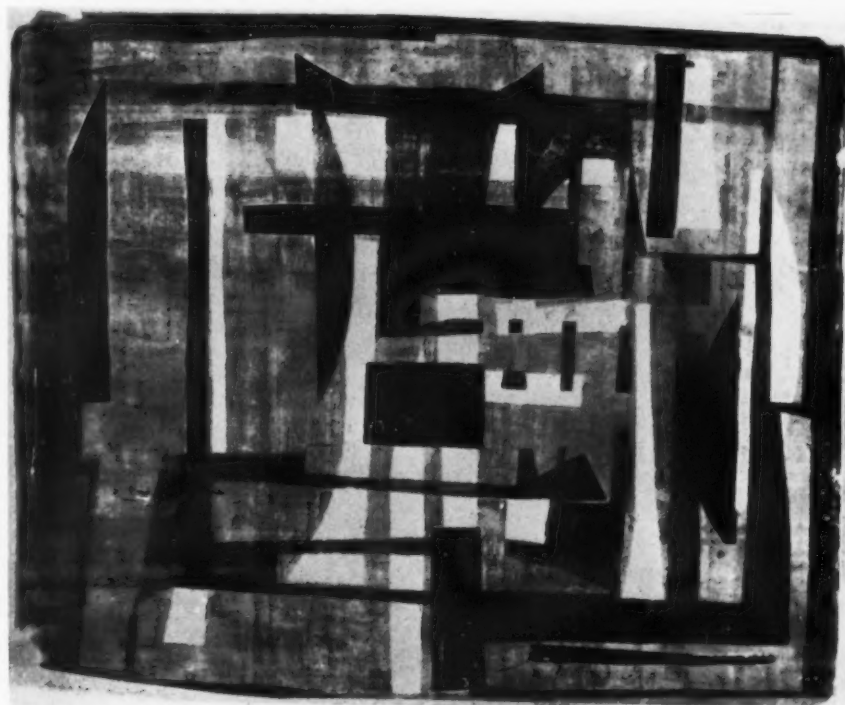
Exhibition of Works by :

HALINA CHROSTOWSKA
STEFAN DAMSKI
STANISLAW DAWSKI
TADEUSZ DOMINIK
HANNA DABKOWSKA
MARIA HISZPANSKA
NEUMANN
MIECZYSLAW
JURGIELEWICZ



Woodcut by Jerzy Panek

TADEUSZ LAPINSKI
MARIAN MALINA
JOZEF PAKULSKI
JERZY PANEK
EDMUND PIOTROWICZ
ANDRZEJ RUDZINSKI
STEFAN SUBERLAK
EWA SLIWINSKA
MIECZYSLAW WEJMAN



Lithograph by Tadeusz Lapinski

84 SLOANE AVENUE, LONDON, S.W.3

Daily 10 a.m. to 6 p.m., 2 p.m. to 5 p.m. Sundays

DAVIES INVESTMENTS LTD. BANKERS

have decided in view of past trading results that they are able to maintain the present advantageous rate of interest, and offer

7½ PER CENT interest per annum (with extra ½ per cent to make **8 PER CENT** on each unit of £500) on moneys deposited with them. Minimum deposit £20. Their exceptionally favourable terms include:

- ★ **IMMEDIATE** withdrawal up to £500.
- ★ **INTEREST** paid from date of deposit to date of withdrawal.
- ★ **MAXIMUM** security backed by the Company's holdings in Freehold property. Group assets exceed one million pounds.

*Full particulars may be obtained by writing to
The Secretary, Investment Dept. AO*

Davies Investments Limited
Bankers

Danes Inn House, 265, Strand, London
W.C.2

W. F. GREENWOOD

and Sons Limited
Old English Furniture,
Pottery, Porcelain & Silver



Fine French Boulle and Ormolu Clock with Bracket.
Height 4 ft.

3 Crown Place also Harrogate Tel: 4467 **37 STONEGATE YORK** Est. 1829 Members B.A.D.A. Ltd. Tel: 23864

ARTISTS OF FAME AND PROMISE

Annual Exhibition

Part II

August 20th to Sept 19th

THE
LEICESTER GALLERIES

LEICESTER SQ., LONDON

CHANGE OF ADDRESS

JOHN HILL

12 SAVILLE ROW
NEWCASTLE UPON TYNE 1

As from September 1st, 1959

**ELM TREE HOUSE
RIPLEY SURREY**

Telephone: RIPLEY 3131

Specialist in Antique
**TAPESTRIES EMBROIDERIES
SILK BROCADES VELVETS
NEEDLEWORK**

E. B. SOUHAMI
6c, PRINCES ARCADE, PICCADILLY,
LONDON, S.W.1

Regent 7196

Northern Antique Dealers' Fair

THE NINTH NORTHERN

Antique Dealers' Fair

THE ROYAL HALL, HARROGATE

THURSDAY, 3rd SEPTEMBER — THURSDAY, 10th SEPTEMBER, 1959

(Excluding Sunday the 6th)

Open at 11 a.m. followed by the official opening ceremony by the Most Honourable The MARQUESS OF NORMANBY, M.B.E., at 2.30 p.m. on Thursday, 3rd September, 1959.

An important loan exhibit of valuable antiques from Northern houses of historic interest and notable private collections not normally available to public inspection will be on view.

All articles, with the exception of those on loan, are for sale, and those sold will be replaced by fresh items. The Fair will be open each day from 11 a.m. until 7 p.m. except on Thursday the 3rd and Tuesday the 8th, when the Fair will remain open until 9.30 p.m. The Fair will not be open on Sunday the 6th.

ADMISSION

FIRST DAY 5s. 0d.

OTHER DAYS 3s. 0d.

LEGER GALLERIES

Est. 1892

(J. Leger & Son)

Hyde Park 2679



FRANCESCO BASSANO
1549-1592

The Adoration of the
Shepherds

Canvas, 38 x 62½ inches

Collection: *The Rt. Hon.
The Earl of Lonsdale, O.B.E.*

Exhibited at
Northern Antique Dealers' Fair
Harrogate

STANDS 21 & 22

13 OLD BOND STREET, LONDON, W.1

BRUSSELS, 13 RUE DE LA RÉGENCE

**We desire to
purchase paintings,
water-colours
by old & modern
masters**

Northern Antique Dealers' Fair



Hepplewhite Serpentine sideboard with fitted cupboard at side. This sideboard although large (6 ft. 6 in. x 2 ft. 9 in.) can be dismantled by removing the top and the pedestals.

Northern Antique Dealers' Fair, Royal Hall, Harrogate, Stands No. 8 and 9

FINE GOODS OF ALL PERIODS



IN A XVIIth CENTURY SETTING

H. M. SIDNEY

Antiques and Works of Art

TELEGRAPHIC ADDRESS: "ANTIQUES" NEWCASTLE UPON TYNE

CLOSE 1 P.M. SATURDAY

SURTEES HOUSE, 41, SANDHILL,
NEWCASTLE UPON TYNE, 1

TELEPHONE: NEWCASTLE 2-2921 PRIVATE 81-2134

MOVING TO 12 SAVILLE ROW, NEWCASTLE UPON TYNE, EARLY IN SEPTEMBER

WANTED
FINE OLD PRINTS

ERNEST G. BARNARD

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

1, CROWN PLACE

HARROGATE

TEL.: HARROGATE 3190 and 5466

EXHIBITING AT
NORTHERN ANTIQUE DEALERS'
FAIR
STAND No. 11

REGINALD W. NUTTER

Member of the British Antique Dealers' Association

Fine Period Furniture



Early XVIIIth Century walnut writing table.
In original condition.

On view at the Northern Antique Dealers' Fair, Harrogate
Stand No. 20

**58 High St., Gargrave, Skipton-in-Craven
Yorkshire**

QUINNEYS Limited

(WALTER NEEDHAM)

49-61 BRIDGE STREET ROW, CHESTER



Cable Address : 'Needinc' Chester Telephone : Chester 22836 and 23632

A Fine 18th Century Mahogany Chest w/Slide.
31 in. x 18 in. x 32 in. wide.
Lovely Set of Original Handles, etc.

STAND No. 10, Northern Antique Dealers' Fair,
Harrogate, September 3rd-11th inc.

Fine Early 18th Century Walnut Wing Chair.
A simple 18th Century Small Wine Table.



The Royal Borough of Kensington Antique Dealers' Association

PRESENT THE EIGHTH

KENSINGTON



ANTIQUES FAIR

Patron: MRS. JOHN HAY WHITNEY

KENSINGTON TOWN HALL

August 27th to September 10th, 1959

Daily 11 a.m. to 8 p.m.

ALL EXHIBITS WILL BE FOR SALE

Admission 2/6 ; Season Ticket 10/-

Promoted by Kensington Antique Dealers Ltd.

*Information: Chairman: GORDON HAND, 18 Chepstow Corner, Westbourne Grove, W.2. Telephones: BAYswater 0322 and 2988
During the Fair WESTern 5682 and 5763*

Visit The Old House,

HIGH STREET, SEAFORD

Sixteen Showrooms of particular interest to Buyers of Antiques
Trade enquiries welcomed
Phone: Seaford, Sussex 2091 Shippers and Removers



The Quarter Jack Antiques Ltd.
(Member B.A.D.A., Ltd.)

6 Cook Row, Wimborne, Dorset Phone 204

Road A31 and ten miles from Bournemouth

**ANTIQUE FURNITURE, GLASS, PORCELAIN
SPECIALISTS IN OLD HORSE BRASSES**



**RESTORATION
and CONSERVATION**
of the Antique, Oriental and Occidental

A few examples of work undertaken
BRONZES, CERAMICS, ENAMELS,
IVORIES, JADES, MARBLES, BUHL,
TORT'ISE-SHELL, MOTHER-OF-
PEARL, SNUFFS, ORMOLU, OBJETS
D'ART, FURNITURE, ETC.

Restorers to the Leading Museums

G. GARBE

(Please note new address)

**23 CHARLOTTE STREET,
LONDON, W.1 Mus 1268**

FOUNDED 1770

ARDITTI & MAYORCAS

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

ANTIQUE TEXTILES

NEEDLEWORK

TAPESTRIES

CHURCH VESTMENTS

38 Jermyn St., St. James's, S.W.1

MAYFAIR 4195

Stewart Acton & Sons

(BRIGHTON) LTD.



(Members of the British Antique Dealers' Association Ltd.)

Genuine Antiques

**PERIOD FURNITURE,
PORCELAIN, GLASS, PICTURES,
Etc.**

TRADE SPECIALLY INVITED.

12, Prince Albert Street, Brighton, 1

Telephone: BRIGHTON 25619

WANTED

GARRARD & CO. LTD.

112 Regent Street, London, W.1

Reg. 3021

Offer the most generous prices for any jewellery, gold or silver that you are prepared to dispose of. Consignments sent to 112 Regent Street, London, W.1, will be valued the day received, and an offer sent without obligation by return.

KEN WEBSTER

17a, Lambolite Road, London, N.W.3

Swiss Cottage 3250

Wants New Zealand, Pacific and African carvings, idols, etc. Also books, papers, pictures, on early N.Z. and Australia.

BOX No. 100

"Apollo" Magazine, 10, Vigo Street, London, W.1

Ivories.—Collector wishes to purchase top quality Netsukes or ivory figures. Write to above Box number or phone Paddington 7363.

BOX No. 51

"Apollo" Magazine, 10, Vigo Street, London, W.1

Old Master Drawings. Fine examples of all schools before 1800. Cost in WANTED column is: Name and address or Box No. 10s. 6d. plus 6s. a line—minimum, two lines. Box No. 2/- postage extra.

Kensington Antiques Fair

GORDON HAND & CO.

Members of the British Antique Dealers' Association Ltd.

STANDS 17 and 24

KENSINGTON ANTIQUES FAIR

We have a large stock of not less than 10,000 ever-changing unusual antiques of character and interest

18 CHEPSTOW CORNER
WESTBOURNE GROVE, W.2

BAYSWATER 0322

Number Three Limited



Pair of Early Spode Vases

KENSINGTON ANTIQUES FAIR, STAND No. 8

*Antiques, Fine Arts and
Collectors' Pieces*

8 Market Street, Lewes, Sussex

LEWES 534

M. H. IMPEY

*Early English
Porcelain and
Pottery*

Kensington Antiques Fair
Stand No. 33

In the Basement Floor at
22 BEAUCHAMP PLACE
LONDON, S.W.3

Telephone: Knightsbridge 1074



A Ralph Wood Satyr Jug.

Antiques and Works of Art Vera Bird

174a KENSINGTON CHURCH ST., LONDON, W.8

Situated at Junction of Kensington Church Street and Kensington Mall

Tel: BAYswater 2988

TRADE BUYERS WELCOME

Kensington Antiques Fair, Stand No. 7

Lampshade House (Kensington) Ltd.

3 High Street, Kensington, London, W.8. Tel. Wes 8353

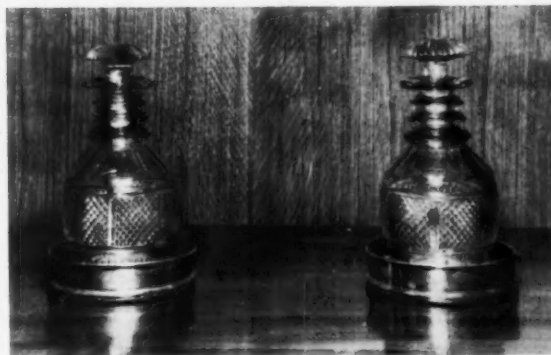
DAINTY PIECES OF DECORATIVE PORCELAIN
ENGLISH AND CONTINENTAL

Miniature pieces a speciality

SMALL PIECES OF FURNITURE

Kensington Antiques Fair, Stand No. ELEVEN

LEONARD of LIVERPOOL



A pair of Georgian Decanters standing in a pair of
Silver Coasters, made in London in 1796.
Maker: Robert & David Hennell.

VISIT OUR STAND NUMBER 21

at the

KENSINGTON ANTIQUES FAIR

69 BOLD ST., LIVERPOOL, 1

ANTIQUE FURNITURE, CHINA,
SILVER, CLOCKS, PAINTINGS

Telephone: Royal 8462

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

10 VIGO STREET, REGENT STREET, LONDON, W.1. Tel.: REGent 1084-5

Price: 5s. U.S.A. \$1

Subscription Rates: £4 4 0 per annum; U.S.A. \$16

CONTENTS

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd.
Reproduction in whole or in part without previous consent is forbidden.

Volume LXX. No. 414

August 1959

	PAGE
Current Shows and Comments. By HORACE SHIPP ...	13
The Villa Palagonia. By PETER STONE ...	15
Paintings in Detail — V ...	19
Hohenaltheim. By FRANS ZU SAYN WITTGENSTEIN ...	24
Ceramic Causerie. By GEOFFREY WILLS ...	28
Victorian Ceramic Artists — IV. By GEOFFREY GODDEN ...	29
Notes from Paris and London. By JEAN YVES MOCK ...	30
News and Views from New York. By MARVIN D. SCHWARTZ... ..	33
Correspondence	35
The Northern Antique Dealers' Fair	36
The Kensington Antiques Fair	38
Book Reviews	40

ON COVER

J. J. TISSOT (1836-1902). Above the City. Canvas 20½ x 17½ in.

In the possession of Frost & Reed Ltd.,

41 New Bond Street, London, W.1. 10 Clare Street, Bristol.



CHELSEA TOWN HALL

LONDON

SEPTEMBER 23rd — OCTOBER 3rd

11 a.m. to 7.30 p.m. DAILY (except Sunday)

ADMISSION — Opening Day 5/- Other Days 3/6

(INCLUDING CATALOGUE)

All goods are made prior to 1830 and are FOR SALE

ENQUIRIES TO:-

Mrs. Josephine Grahame-Ballin, 21, George Street, St. Albans,
Hertfordshire

Telephone: St. Albans 56069

CATAN

Specialists in European Carpets

AUBUSSON SAVONNERIE
NEEDLEWORK

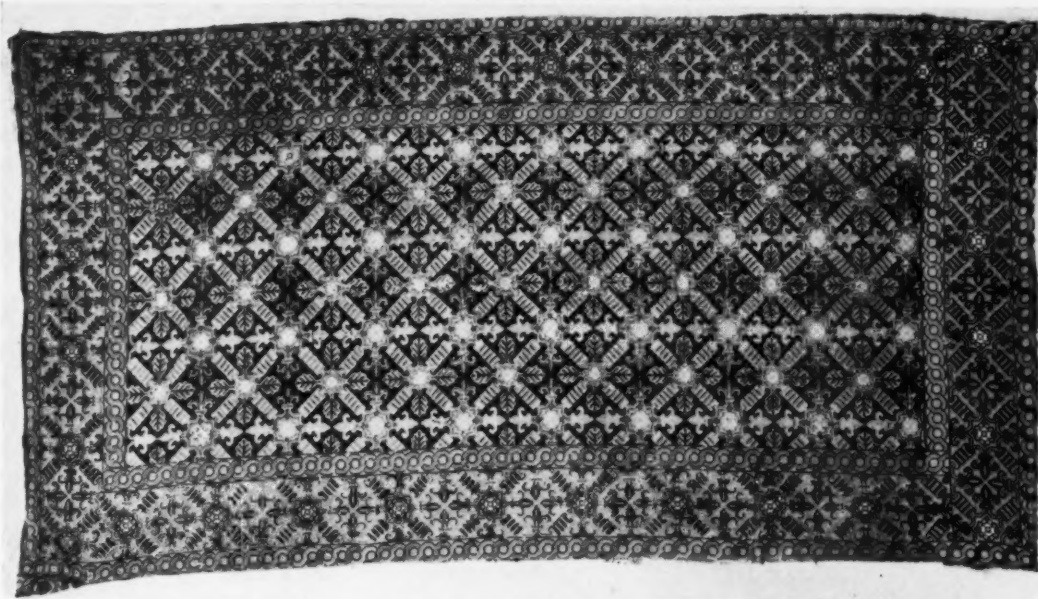


Very rare Bessarabian. Black background
with red, cream and green decoration. 4 m. x 4 m.

129 Champs Elysées, Paris

Balzac 41-71

ROFFÉ & RAPHAEL in succession to
THE VIGO ART GALLERIES
(MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION)



A needlework rug having a design of the Tudor Rose and Fleur de Lys in gold and red on a rich blue ground.
 The design is repeated on a gold field border. Size: 8 ft. 0 in. x 4 ft. 2 in. Circa 1600. Probably English.

Specialists in Antique Oriental and European Carpets and Rugs, Tapestries and Needlework

Telephone :
 Regent 4951

6a Vigo St., Regent St., London, W.1

Telegrams :
 Viartlerie, Piccy, London

O'HANA GALLERY

13 CARLOS PLACE : GROSVENOR SQUARE
 LONDON, W.1 Grosvenor 1562

SUMMER EXHIBITION

IMPORTANT FRENCH PAINTINGS

of the
 19th and 20th Centuries

Opening 16th September

THE WORK OF EIGHT MODERN SPANISH PAINTERS

DAILY 10—6

SATURDAYS 10—1



BRACHER & SYDENHAM



An unusual Set of 10 George II Candlesticks, London 1747, by Ernest Sieber.
Height: 10 ins. Weight: 233 ozs. 10 dwts.

QUEEN VICTORIA STREET, READING, BERKSHIRE

Telephone 53724

Established 1790

CURRENT SHOWS AND COMMENTS

LOOKING BACKWARD

By HORACE SHIPP

THE Romantics at the Tate and the Arts Council Galleries have continued to dominate the art scene in London throughout July, drawing a notable attendance despite the potent call of the open air during a summer that settled down to a Claudian golden calm. If one might complain at all of this impressive exhibition it would be physical rather than spiritual: merely that the aesthetic layout of the galleries includes far too few seats, so that the romantic feeling tends to wear thin by the time we reach the fifteenth section and the 600th exhibit. On these very warm days we would have welcomed a greater concession to human frailty.

The romantic theme could be pursued to advantage, and with more comfort, at Agnew's Summer Exhibition of English Pictures. It was not an intentional bias, but simply that romanticism is inseparable from English pictures. So, from No. 1 at Agnew's, *The Falconer* by Sir Edwin Landseer, to the stormy view of *Hampstead Heath* by John Constable, No. 47, we were almost constantly aware of this spirit. Turner was here at his romantic best in the splendid sketch for *The Sun of Venice going to Sea*; Samuel Palmer with a version of that favourite motive of his, *The Bright Cloud*; Stark, Nasmyth and James Holland, the last with some Venetian paintings; Marlow, Copley Fielding and that thorough-paced romantic de Louthembourg with a *Welsh View* all crags and storm clouds; finally, as romanticism toppled over into Victorian anecdote, Sir David Wilkie's *Tartar Messenger*. There were quieter landscapes which would not so readily take the romantic label; and several portraits in the XVIIIth century manner as well as one by James Ward of little *Lord Stanhope* set on a pony against a far-flung landscape background, which certainly would. Among these portraits those of children predominate. Romney's unaffected study of the two young *Misses Wolfe of Uphill Castle* painted shortly after his coming to London made an interesting comparison with an equally early work of Reynolds, *Child with a Dog*. As Reynolds' portrait was painted in his mid-twenties before he made the Italian journey which was to teach him so much, we could find in it an echo of Hudson, his first master, and a artificiality in composition which betrays the still prentice hand.

The other "Child with a Dog" in this exhibition was a large oval painting on porcelain of 1871 by George Stubbs. It appeared here as *The Young Sportsman*, the title over which it was exhibited at the Royal Academy in 1782, that fateful year when, having been elected R.A., Stubbs's seven works were so badly hung that he quarrelled with the Academy, refused to comply with their formalities, and had his membership officially rescinded. It was probably caused by the Academic dislike of the brilliance of colour of these paintings on porcelain, the outcome of the scientific experiments made at the instigation of Cosway and of his friend Wedgwood. An interesting picture, therefore, on several counts; not least the Wedgwood connection at this moment when the magnificent Wedgwood Bicentenary Exhibition is being held at the Victoria and Albert Museum.

Old Masters other than English are showing in the Exhibition at Wildenstein's. "Highly Important Paintings" claims the title, and this is well justified since there are works by Rembrandt and Franz Hals, Cranach, Mabuse, Goya and Guardi, Boucher, and among the great Frenchmen of the XIXth century, Delacroix, Corot, Cezanne, Van Gogh, Monet, and Gauguin. We illustrated last month the exciting



DORELIA. By Augustus John. Canvas 84 in. x 30 in.
On Exhibition at the Leicester Galleries.

Patinir of *St. Jerome in the Wilderness*—another precursor of romanticism, surely, for his fantastically piled rock forms are conceived in its spirit even though he may have been transferring to his panels the actual vision he had of the limestone cliffs of his native countryside along the banks of the Meuse. What a fascinating painter he was! How deserving of Dürer's praise as "the good landscape painter"! And

EDITORIAL NOTE

In September and October APOLLO will be published on the 15th of the month. We hope to revert to our normal publication date from November onwards.

It is proposed to make the October number substantially larger than usual to compensate for the 'emergency' issue in July.

how he has suffered from the demoting activities of the art historians who have labelled almost everything once attributed to him as "School of Patinir" until we may well wonder how so flourishing a school became established in the absence of a master. So at Wildenstein's one welcomes a picture on his theme of Jerome which enabled him to let his brush and imagination flow on the saint's wilderness. Some of the greater names attracted me less. The Rembrandt *Susanna and the Elders*; the Cranach *Mocking of Christ*—but I am temperamentally unmoved by Cranach, anyway, as I am by Boucher who has a resounding showing in this exhibition.

Among the modern French the Monets were particularly lovely, especially a woodland study *Sous Bois dans le Forêt de Saint-Germain*. A Gauguin *Nativity* of the Breton period and *Le Tisserand* by Van Gogh stood out in the group of the great Post-Impressionists along with two *Still Life* studies by Cézanne. I sometimes wonder whether these loosely constructed and luminous works of the late XIXth century can comfortably share an exhibition with the old Masters, although the gallery at Wildenstein's gives the opportunity for separating the styles and periods.

This word of concern for stylistic conformity prompts the thought that July has seen the public opening of Waddesdon Manor, that *ne plus ultra* of style. The pictures and other treasures have been or are being dealt with fully in our columns, but I would wish to pay my tribute to the synthesis of XVIIIth century beauty which has been achieved so remarkably in this great house, even though we may be surprised to find a French chateau on the edge of the Chilterns. It is so excellent to see the individual works of all kinds belonging to a particular period offset by faultless decor and constituting a truly stately home. Waddesdon is a glorious addition to the houses open to the public where we can see the works of art freed from any gallery or museum atmosphere.

THE CONTEMPORARY SCENE

The Leicester Galleries and the Redfern are devoted to their usual summer shows. As we have grown up to expect the Redfern cater rather more for *avant garde* painting, and the front gallery is largely given over to abstraction. As it happens a good deal of interest has been aroused by the showing at the Leicester Gallery of two paintings and a sculpture by one of the English pioneers of pure abstraction, Lawrence Atkinson. He died almost unknown in Paris in 1931, but the work was done here in London just before and after the first world war. He has been called a Vorticist and vaguely links with Wyndham Lewis. Again this does little justice to the originality of his genius. He deliberately dissociated himself from the Vorticists after showing with them at their first exhibition, because his approach to creation was other than theirs. Lewis and the others abstracted from nature and turned it into patterns; Atkinson, being a musician, believed that he must create plastic renderings of the feelings and urges of the subconscious in colour and line or carved in alabaster in the way that a musician creates non-representational patterns of sound. This was real pioneering. He received a certain recognition on the Continent, but very little over here. A man born out of his due time, we were not yet ready for him. I wrote the first English book on Abstract Art based on his practice and theories. Now his work has become scattered or lost (much was left in Paris and disappeared) so that those of us who hailed it forty years ago welcome this reappearance of a few pieces in a London exhibition. It would be good to see one in the Tate: a recognition of an English pioneer. The Arts Council have bought one of those exhibited.

Antony Fry is represented in this "Artists of Fame and

Promise" by two canvases of *Dancing Figures* which make up in rhythm and atmosphere what they lack in anatomy. Lawrence Gowing has a beautifully cool *Path through the Woods*, very green and vernal, and Ivon Hitchens a *Firwood Ride, sombre Autumn* of poetic charm. These shows at the Leicester Galleries can always be relied upon to live up to the wise policy of the title, for beside the works by the known there is always a generous sprinkling of newcomers of individuality and ability. The Second Part of the Fame and Promise Show, now open, is dominated by a magnificent study of Dorelia by Augustus John.

The Redfern Gallery Summer show spreads so wide a net that it sometimes seems that every contemporary artist of note must inevitably be in it, along with a goodly number from the more immediate past. The front gallery is almost entirely abstract and non-figurative, save for a Graham Sutherland *Upright Form, Red Background* in that mood of the manufactured monstrous which I personally find singularly repulsive. Some impressions of urban views by Vieira da Silva are characteristically feminine and evocative: one marvels that these flecks and tiny lines of paint can convey so much of the life and form of modern cities with such subtlety. In an exhibition of this magnitude it is almost invidious to make a choice of individual artists. The heads by Jawlensky are striking, but then his whole method was striking and one wonders in retrospect whether it is not blatant. Henri Martin, whom we recently saw to such good effect at the Kaplan Gallery, is represented by a large and wonderfully organised canvas *L'Eglise à Labastide*. On this occasion the contribution of the English artists has been catalogued separately. Most of them are among the well-known, but here and there a new name makes this too an exhibition of promise as well as fame.

EVENTS AND COMING EVENTS

Alfred Wolmark's eightieth birthday was celebrated at the Woodstock Gallery by a small exhibition of his work. He was recently given a much larger showing at the same gallery.

If his painting has affinities with the Camden Town Group in its arbitrary use of rich colour, it nevertheless reveals the individuality which gives this artist a distinctive place in the story of English painting during this century. Wolmark was another pioneer. He painted his first rebellious pictures on the backs of the canvases which had been accepted by the Royal Academy, but he would never align himself with the non-figurative art which became and stayed fashionable during the greater part of his working life. Happily he has outlived the adverse fashion and is regaining some degree of recognition.

Another "neglected artist" is at the Crane Kalman Gallery: Celso Lagar. He was born in 1891 in Spain and, moving to Paris in 1914, became one of the circle of advanced painters and writers there. Interested largely in Circus subjects, he had one-man shows at many of the *avant garde* galleries, was a close friend of Modigliani, but again was overshadowed by the abstract vogue. Of recent years he has suffered a mental breakdown which has prevented him from painting. The show at Crane Kalman reveals what a loss this is, for there are many very happy figure studies there—a little like Derain, who was also one of his friends. The Crane Kalman are serving a useful purpose in presenting such sound artists, who might else pass into oblivion.

The Montague Dawson exhibition at Frost and Reed's Gallery has proved a popular attraction. His world of sailing

(Continued on page 35)



Fig. I. Villa Palagonia. The centre of the concave façade.

THE VILLA PALAGONIA

By PETER STONE

Photographs by NINO TERESI

IN the XVIIIth century there was a green hill near Palermo where the rich built their country villas. Three hundred feet up, a little inland from capes Mongerbino and Zafferano, the belvedere of the Villa Valguarnera gave an uninterrupted view of the Tyrrhenian Sea sweeping round to the cliff of San Pellegrino on the west and past the fishing town of Cefalù to the east.

Bagheria is now an industrial town ; it exports citrus fruits, it quarries sandstone, and it manufactures spaghetti. Mean and squalid houses cover the parkland, and between them rise magnificent gate pillars, leading nowhere. It is noisy and characterless, save for what remains of the villas.

These do not differ much from the type of Italian villa erected in the late Renaissance. The handsome and well-



Figs. II and III. The two statues flanking the entrance.



Fig. IV. A Musician.

preserved Valguarnera, built by Tommaso Maria Napoli in 1721, is faithful to the concept of two long and low curved arms outstretched like wings in front of the main building. This, a rectangle, is concave on the principal façade to accommodate a double staircase.

It is a grander and simplified version of the Villa Palagonia, built by the same architect six years before, and so notorious for its grotesque statuary that its architectural charm is apt to be overlooked. Designed on a very long axis to which the buildings, the park and the great avenue were all referred symmetrically, it is pure fantasy, yet balanced and composed. It is crescent-shaped and one now approaches it on the convex side through an entrance guarded by two giant stucco figures in deep relief. One is a bearded Chinese, with folded arms and formalized robe, and the other an Arcimbollesque pierrot like a sweetcorn pod, with a vegetable ruff and a resemblance to d'Annunzio.

The main entrance used to be at the concave side of the house, approached by a 300 yard-long avenue ending in an octagonal entrance guarded by four armed giants. This has all gone and one has to walk round the house or through the passage that pierces it to see the enchanting concave façade with its generous double staircase and noble windows, its period garden furniture in stone, and its painted portrait busts.

In the later Villa Valguarnera Napoli used the low, encircling wings as servants' quarters and farm buildings. Here he did the same, but he separated them entirely from the house by making a complete oval of them, with the house in the middle like a duck in a pond. And it is on top of

THE VILLA PALAGONIA



Fig. V.



Fig. VI.

Details of the grotesque figures on the walls.



Fig. VII.



Fig. VIII.



Figs. IX and X. Sections of the wall with grotesque figures.

these surrounding dwellings that the grotesque sandstone statues stand, facing inwards. There are 62 of them: beggars, hunchbacks, dwarfs, musicians, dancers, horsemen, Punch and Judy, Spanish characters, Moors, classical gods, dragons, chimeras and monsters—*i pupi*.

They are as baroque as any Sicilian could wish, full of character and variety. They are in groups, but some are so eroded that one almost confuses them with the neighbouring prickly pear. None of them appear to be portraits or caricatures of individuals, and they are presumably by a different hand from the portrait sculptures on the façade and in the ballroom.

The name of the sculptor of what Goethe in his *Italian Journey* called "this burst of insanity" has not been recorded, but the house was built for Prince Palagonia, a rich eccentric of the age, recently ennobled and childless, whose town house became the residence of Nelson and the Hamiltons. He seems to have been a dandy who was given to shuddering as if in perpetual fear. It is said that he erected the figures to frighten his wife so that she dared not run away through them. It is even said they were intended to terrify her into miscarriage in her pregnancies, though one would have thought that the man happily sawing away at his bass viol and the girl tapping the *piatello* for the tarantella would be more likely to ensure a joyous birth. Perhaps she was not allowed to look out this side.

The prince also had a passion for collecting antlers, for rare specimens of which he would pay vast sums of money, and which hung in profusion on his walls. All, alas, are

gone now.

So are the furniture and fittings designed for the crescent-shaped dining room, though some marble and mirrors, stained glass and painted terracotta remain, contrasting with the cool and pleasant marble floor with its mosaic of vines and ears of corn. An oval domed room next to it is dark and derelict, and the chapel has been stripped of its glass ceiling.

The ballroom, however, remains, a fantastic monument to XVIIIth century eccentricity. It is big enough to accommodate a hundred dancers, and the walls and coved ceiling are composed of variegated slabs of marble, some of natural ultramarine or rose colour, others painted with flowers, fruit or peacocks. All this is covered with panes of glass, and alternating with the transparent glass are mirrors set in rococo gilt frames. Then, as if bursting through these glass walls, there gesticulate twenty-four three-quarter length figures in marble, twelve of the prince's ancestors overhead and twelve of his contemporaries below. A dandy swaggers with his cane, a lawyer presses a document on your attention, a soldier brandishes a sword. There are breastplates and periwigs and cravats. And society beauties.

Here, then, a blend of the exquisite and the eccentric, is the Villa Palagonia. Part of the ground floor is at present occupied by the Prefettura; the rest stands dejectedly waiting. There is a scheme on foot for its restoration and use as a museum of ceramics, but there will be little left on the walls if they are not soon protected from the generosity of the present custodians.



I

PAINTINGS IN DETAIL

V. ST. GEORGE

ALTHOUGH St. George has been a favourite with artists throughout the ages not much is known of his life, and there is little sound basis for the legends that have grown up round him. All that modern criticism accepts as fact is that he was born in Asia Minor, in Cappadocia, of noble parents; that he was religiously educated and became an officer under Diocletian, resigning his commission upon publicly proclaiming the Christian faith. Immediately arrested, he was tortured and executed at Nicomedia in 303 A.D., on April 23rd, the day that has ever since been celebrated as his festival in both the Roman Catholic and Orthodox churches. His body was later removed to Lydda where a shrine was erected in his memory.

That he should eventually become the patron saint of warriors is understandable, not only because of his profession, but because he is alleged to have appeared to the Christian army at Antioch and again to Richard Coeur de Lion when fighting the Saracens.

His greater fame, however, and the reverence in which he has long been held in both the eastern and western world rests not only on the fact that he was martyred on the eve of Christianity's victory, but that he is himself linked inextricably with the very paganism over which Christianity triumphed.

Though the church obviously prefers to interpret George's connection with a monster as signifying merely the victory of Faith over the Devil—described as a dragon in the Apocalypse—ever since the VIth century, when the Gallican pilgrim-bishop Arculf brought back with him from Constantinople accounts of George, the similarity of his story with one of the best-known tales of Greek mythology was self-evident. For the legendary hero, Perseus, son of Zeus and Danaë, also slew a monster, the Gorgon, Medusa, and rescued a maiden, Andromeda, while the site of his heroic deed at Arsuf or Joppa, is close to Lydda the place sacred to the memory of St. George.

Thus, when the Council of Oxford in 1222 declared his festival a national holiday, and a hundred years later Edward III created him patron saint of the Kingdom—as he was already of Portugal and Aragon—St. George, like many



II

another Christian Saint, simply entered into the veneration previously enjoyed by a pagan hero.

The treatment of the subject in painting follows conventional lines, and the princess nearly always appears, although she has been left out of some of the illustrations here. It is interesting to note how from the renaissance onwards painters become less interested in the graphic portrayal of a saintly legend, but tend more to make the subject a pretext for a sumptuous battle piece.

Acknowledgements for the photographs are due as follows: Archives Photographiques du Musée du Louvre (Fig. I); National Gallery, Washington (Fig. II); Trustees of the National Gallery (Figs. III, VIII, IX); Musée Jacquemart-André, Paris (Fig. IV); Messrs. Anderson, Rome (Figs. V, VI, VII, X).

I. RAPHAEL (detail) (Louvre). Painted about 1502.

II. RAPHAEL (detail) (National Gallery, Washington, Mellon Collection). Painted about 1505.

Among the most charming works by the youthful Raphael, the mood of these two little panels is almost Hellenistic by comparison with the Uccello on the next page, which ante-dates it by barely fifty years but is still practically mediaeval. Raphael's St. George is not so much a knight as a Perseus, or even an Apollo, disguised in armour.

III. PAOLO UCCELLO (National Gallery). Painted about 1450/60.

IV. PAOLO UCCELLO (detail) (Musée Jacquemart-André, Paris).

The National Gallery picture is shown after cleaning had resolved any doubts about its authenticity. It is of particular interest in being on canvas and meant apparently to hang on a wall by itself, thus being possibly the first easel picture to survive. This would seem to be borne out by the treatment of the subject, for while St. George as a chivalrous theme was apt to be taken rather gaily, here the spirit is not merely secular but humorous. The Jacquemart-André version suffers by comparison, despite an enchanting landscape background; and in the conventionally heraldic dragon and the wooden horse there are none of the dramatic foreshortenings of the National Gallery picture.

V. VENETIAN SCHOOL (detail) (Palazzo Corsini, Rome). The old attribution to Giorgione cannot be maintained. The picture probably dates from the late XVIth century, though the spirited

APOLLO



III



IV

PAINTINGS IN DETAIL



V



VI

VII

APOLLO



VIII



IX

and romantic St. George may well derive from an earlier Venetian original.

VI. MARCO BASAITI (detail) (Accademia, Venice). Signed and dated 1520.

VII. PARIS BORDONE (detail) (Vatican). Painted about 1530.

VIII. JACOPO TINTORETTO (detail) (National Gallery). Painted about 1550.

The Basaiti and the Bordone are substantially the same picture, although the latter may be the more accomplished, with the horse more correctly drawn. But how timid and conventional, with a fat white palfrey leaping daintily over a dejected looking dragon!

PAINTINGS IN DETAIL



X

Bordone's rather sentimental St. George, with his curly hair and aquiline nose, is no slayer of wild beasts. In the splendid Tintoretto, on the other hand, all concerned clearly mean business.

IX. DOMENICHINO (detail) (National Gallery). Painted about 1605.

Domenichino was counted by Reynolds among the four greatest painters in the world; he fell from grace in the Ruskin era, and is only now being rehabilitated. But vigour of this detail, to say nothing of the landscape which is the real subject of the picture, show that Reynolds was perhaps not quite so silly as has sometimes

X. RUBENS. (Prado). Painted about 1607.

been supposed.

Any pretence that the subject belongs either to religion or to chivalry has now been abandoned. This St. George is a figure of Rubens' own creation, an embodiment of his enormous exuberance. To some extent Rubens sums up the painting that precede him, and of all the qualities that a narrative painter may possess, humour and the kind of delicate poetry to be found even in so poor a work as the Venetian school piece (Fig. V) alone are missing.

L. F. BLOODGOOD.

HOHENALTHEIM

By FRANZ ZU SAYN WITTGENSTEIN



Fig. I. Hohenaltheim, a general view.

NOT far from the romantic gothic town of Nördlingen in the Bavarian part of Swabia stands the castle of Hohenaltheim, at the foot of wooded hills surrounding the wide plain called the Ries. Most of this region used to belong to the county of Ottingen. The family ruled there since 987, first as Gaugrafen (the highest imperial official of a district), then, since 1734, as sovereign counts and princes. They still own the castles of Wallerstein, Ottingen, Baldern, Bissingen, Harburg with its great collections and library, and Hohenaltheim. In comparison with Pommersfelden, Hohenaltheim is only a small country-house, but nevertheless it has all the elegance due to the patronage of the arts by the family in the XVIIIth century. Here, prince Ernst, imperial Fieldmarshal, created a small *villegiatura* equipped with every comfort, where he could pass the summer at leisure. The prince was a well educated and learned man and a great lover of music, who was not only a friend of Haydn, but on one occasion received Mozart at Hohenaltheim.

Just as we cannot look at the well-known castles without thinking of their architects, so we cannot comprehend European civilisation and culture without thinking of the great aristocratic families, to whose creative spirit country houses, both large and small, bear witness with their refined artistic taste. Prince Ernst started building in 1711, probably with his engineer-captain Chr. von Lüttich, who also built

the lovely Orangerie of the Hohenlohe castle, Weikersheim, near Rothenburg on the Tauber. In this period of splendid palaces and summer residences the prince, not wishing to fall behind his equals, was resolved to create a house which, though small would be suitable to his rank. He changed the ancient stronghold, then surrounded by a moat, into a graceful country seat. The house is approached through a courtyard, flanked by *communs*, and entered over a bridge. This is not a splendid castle like Pommersfelden or Nymphenburg, but with its high roof and prettily curved gables it fits well into the Swabian landscape. Behind the house, a French garden, still kept as in the XVIIIth century with formal flower-beds and clipped hedges, stretches away to an orangery.

The rooms are richly decorated in a delicate rococo style, carried out by local craftsmen, and here, as in many other country houses, we can see their high standard of skill. The walls of the rooms are partly covered by white-blue faience tiles (products of the shortlived Ottingen manufactory of Schrattenhofen) alternating with *rocaille* plasterwork. All the rooms are filled with fine furniture, on a scale suitable to the house. Grace, ease, and lightness are the keynotes. The stiff and dignified style of the XVIIth century has fallen away; here is rural comfort, free of the severe etiquette of the courts; intimacy is preferred to splendour, and there were no forebodings that soon the French revolution would cause the collapse of this gay, golden age, and with it of an

APOLLO



Fig. II. The Drawing Room.



Fig. III. The Large Salon.

HOHENALTHEIM



Fig. IV. The Courtyard.

apparently solidly established standard of life. Everything moves, vibrates and sings to the motto: *car tel est notre plaisir*. Everything is lightwinged, with a dancing poise, a charming, never tiring flow of new ideas and shapes. But the gentlemen of this period—and they were real *grand seigneurs*—knew how to keep within bounds, where to accentuate, and how to retain, despite all their exuberance, a sense of measure and proportion. In the same way, contractor and artist worked in close collaboration.

Today this memorial to the princely fondness for building stands quiet and aloof in its gardens, shut off completely from the world, and surrounded by woods. Formerly it knew a gay, insouciant life, in which art and music played a leading part. During summer there would be a coming and going of visitors, a bustle of silver-laced footmen, of lackeys and little Moors. There was a stable for thoroughbred horses; there were soldiers, musicians, a forester and his men, and a special chemist who was also employed as librarian—in short a veritable small rural court. They had hunts and concerts, dinner parties and entertainments of all sorts. A picture gallery, whose contents a hundred years later were sold to the king of Bavaria and are now in the Pinakothek in Munich, was placed in the middle of the garden, where the host used to walk with his guests—and in those days the guests at Hohenaltheim were many.

A hot, cloudless day in July, 1730, was a great occasion at Hohenaltheim. The prince was expecting a visit from Frederick William I of Prussia with his young son, later Frederick the Great. The king, who was staying with his daughter, the famous Margravine Wilhelmine of Bayreuth, wished to visit Hohenaltheim to meet there the prince's sister, Duchess Christine of Brunswick. She was the mother-in-law of the Emperor Charles VI and grandmother

to the Empress Maria Theresa, and the king wanted, with her help, to get into closer contact with the imperial court of Vienna, and also to find out if his son would be welcome as a husband to her grand-daughter, the Princess of Brunswick.

Albrecht Ernst, in full uniform, decorated with the Danish order of the Elephant, must have walked excitedly to and fro in the summer heat supervising the preparations. His guardsmen, commanded by Herr von Beneckendorf, great-great-grandfather of Fieldmarshal von Hindenburg, had been specially called from their garrison at Schratzenhofen to Hohenaltheim. The strict and disagreeable King of Prussia with his passion for "grosse Kerls" was to be surprised, that such fine, well-trained troops should exist in the south of the Empire. Runners announced the approach of His Majesty and soon the coaches rumbled into the courtyard. Then, no less than 180 people had to be fed, quite a task for the small kitchen of a country house! After ceremonious greetings, they sat down to dinner for five hours, exchanging toasts and becoming very hot in their gorgeous clothes. At last, no doubt much to everybody's relief, the royal party left and slowly disappeared in the gathering dusk.

Even if Hohenaltheim is not one of the most spectacular creations of the German baroque, it is distinguished by the imaginative originality of its design, built upon the limited ground-plan of a former moated castle, without causing the effect to seem provincial. In this respect it is a characteristic expression of the love of building and the arts in southern Germany during a vigorous century.



Fig. V. The Main Staircase.

HOHENALTHEIM



Fig. VI. Detail of plasterwork in the large salon.



Fig. VII. The Small Salon.



Fig. VIII. The Pavilion, with a portrait of Prince Ernst Ottingen.

CERAMIC CAUSERIE

ENGRAVED CHINA

My fellow-contributor, Geoffrey Godden, deals adequately from time to time with XIXth century ceramic artists and their work, but he is concerned mainly with painters and painting. Only occasionally, as with *pâte-sur-pâte*, does he discuss other means of ornamentation. There is a limit to the means of decorating both pottery and porcelain; the clay itself can be manipulated, as in *sgraffito* and applied and modelled slip, or the article can be embellished with fired or unfired colours. One method used in the XIXth century does not seem to have attracted notice; the use of acid or the wheel for engraving patterns. A jug, illustrated on this page, demonstrates a successful application of the technique, although it is arguable whether a comparable effect might not have been attained by a less complicated and expensive means.

John Northwood, best known for his glass copies of the Portland Vase, was most probably responsible for the inception of this decoration. His son wrote: "I believe he was also the first to introduce the art of glass engraving in its application to pottery. At his Wordsley works his etchers and engravers decorated a large quantity of Wedgwood Rockingham ware. The method of decoration was by eating the pattern through the outer brown, blue or green glaze down to the white under-body, by means of acid—or engraving by the wheel—engraver a design modelled and cut down in graduated effect to the body".

The jug above has a dark purple-brown—"Rockingham brown"—glaze, and beneath the base this has gathered so thickly that the impressed stamp WEDGWOOD is almost obscured by it; unless specifically searched for it would pass completely unnoticed. Additionally, the artist has cut his initials, "R.P.", into the base, but so far they have not been identified.

A NOTE ON PORCELAIN

In 1706 there was published in London a volume entitled *Three Years Travels from Moscow Overland to China*, "Written by his Excellency E. Ysbrandts Ides, Ambassador from the Czar of Muscovy to the Emperor of China". In spite of the fact that this traveller includes interesting descriptions of a number of countries bearing names worthy of Anthony Hope or any writer of musical-comedy—Ustiga, Siriania, Permia, Sibiria, Daour—Everard Ysbrandts Ides deals with disappointing brevity with porcelain. The subject was dismissed in little more than two lines, in these words: "Passing through this City [Tunxol], I rode through the China Earthen-Ware Market, where I saw vast quantities of the finest Porcelain in the World".

Along with many other books of the same nature, this one was reprinted by John Harris (D.D. and Secretary of the Royal Society) in his *Complete Collection of Voyages and Travels*, a work first issued in 1705, but which retained sufficient popularity to be revised and augmented anonymously and reprinted in two large folio volumes in the 1740's. Ides's narrative, translated from the original Dutch, was interrupted by the editor in these words: "As our author contents himself with speaking only of those Things that he has seen . . . I thought it would not be disagreeable to the Reader, if, upon his mentioning so great a market for China Ware, I took the Opportunity of inserting a short Memorial, that has lain some time by me, upon the Subject . . .". The Memorial begins by discussing the origins of porcelain manufacture and the fact that the Romans had no knowledge of it, "and yet they were not Novices either in the Art of Earthen Ware. It is true, that in Persia they carried such a Manufacture to a great Height, neither is it yet lost among the Inhabitants of that Country, who make a very fine Sort of Earthen or Stone Vessels, which would be imported, and highly valued in Europe, if, notwithstanding their Beauty, they did not fall very far short of China. In America also, and especially in the very Heart of Mexico, they make extraordinary handsome Vessels, of a kind of red Earth, little if at all inferior to that of the same kind, which we receive from the Indies; but still



XIXth century Wedgwood jug with engraved decoration.

this is nothing to the Purpose, for with Respect to the Fineness of the Grain, the perfect Transparency, the snowy Colour of the White, the wonderful Beauty of the other Colours, Blue especially, the Dexterity with which they are laid on, or rather wrought in, and the Strength and Soundness even of the thinnest Pieces, no Manufacture that has been hitherto seen, can be truly said to vie in Excellency, if I may be permitted that Expression, with the Ware of China."

The note continues with due regard to popular nationalist sentiment of the day: "The French indeed have boasted, for what is there which they will not boast? that they have come up to it, but it is in their Eyes only. At present great part of the World is persuaded to prefer the Dresden Manufacture, for which, the best Reason that can be given is, that it is more costly. But with regard to the Properties before mentioned, for as to other Properties I contest not, *Chantilli* and *Dresden* must both yield. Yet if we consider what a Spirit of Imitation the bringing over this Ware has excited, what wonderful Advances our Potters have made, and what new Field of Industry this has opened in Europe, I presume there are few Politicians who will not agree with me, that we have no great Reason to regret the Silver it has cost us."

After stating that porcelain is made in no more than two or three places in China, the writer says that the best is made at Ching-te-Chen, and continues: "It seems there is something peculiar to this Place, which renders it fitter for the Manufacture of the finest China than any other; for when many of the Inhabitants, for the sake of Gain, removed to Amoy, then the only Port open to Strangers, in Hopes of carrying on their Trade to greater Advantage, they were able to make nothing of it; and when by the Emperor's Command, they were removed to Peking, and all imaginable Care taken to furnish them with proper Utensils and Materials, to intitle the Capital to so valuable Branch of Trade, the same Misfortune happened to them, and the Emperor very wisely determined thereupon, to leave the Porcelain Manufacture where Chance or Nature had placed it."

The fact that the author of this interpolation does not sign his name to it gives no encouragement to placing undue reliance on his words. The statement that potters moved to Amoy and Peking in vain attempts to get nearer their markets does not seem improbable, but it is doubtful if any wares made at those places could be identified today. Finally, the account concludes with lengthy descriptions of porcelain manufacture which do not differ greatly from those given by Pere D'Entrecolles and others.

GEOFFREY WILLS.

VICTORIAN CERAMIC ARTISTS—IV By GEOFFREY GODDEN



Figs. I and II. A pair of Minton porcelain vases, exhibited in the 1862 International Exhibition. The panels painted by Thomas Allen. Height 16½ ins.

THE Minton vase illustrated (Fig. I) is decorated with a figure panel on a turquoise blue ground and was included in the 1851 Exhibition. The pair of covered vases in Sevres style (Fig. II) were shown at the 1862 International Exhibition. The figure subject panels are, in each case, painted by Thomas Allen.

Thomas Allen was born in 1831. He joined Mintons at an early age and decorated some of the fine Minton exhibits at the Great Exhibition of 1851, examples being preserved in the Victoria & Albert Museum and in the Minton Works Museum. Thomas Allen studied at the Stoke School of Art and was awarded the first National Scholarship to the South Kensington School in 1852. In 1854 he returned to Mintons where he was the principal figure painter, being employed on the finest specimens intended for inclusion in the many exhibitions of the period.

In 1876 Allen painted the figure panels for a dessert service valued at six hundred and fifty guineas, about which *The Morning Post* made the following observations—'The subjects have been selected from the most celebrated paintings of Angelica Kauffman and whether regard be had to the spirited and accurate drawing of the figures, the delicacy of the colour, the splendour of the gilding, or the general style and finish of the 'potting', the artistic merit of the ware in all respects, both of manufacture and embellishment will be equally apparent. The pictures have been executed by Mr. Thomas Allen, who has long enjoyed high renown as a ceramic painter'.

Shortly after this date Allen joined Wedgwoods as Art Director but continued to paint on Wedgwood creamware body. Allen retired from Wedgwoods in 1900 and died in 1915.

All illustrations used in this series are from examples in the Godden Collection of Victorian Ceramics, unless otherwise stated.



Fig. III. Minton covered vase with turquoise-blue ground. Exhibited at the Great Exhibition of 1851. The panel painted by Thomas Allen in crimson camaieu. Height 15 ins.
 Courtesy Victoria and Albert Museum.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

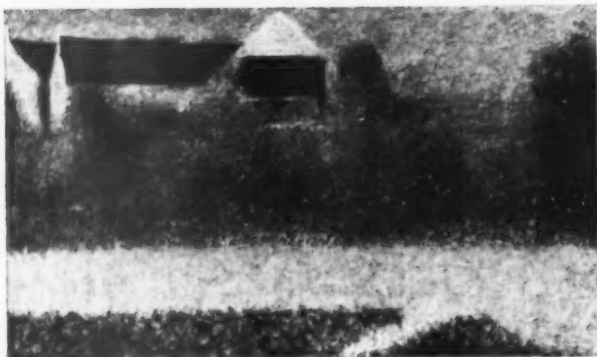


Fig. I. SEURAT. *Maisons et Jardin*. 10½ x 18½ ins.
Wildenstein.

VALADON AT THE GALERIE PÉTRIDES

WHAT is most immediately appealing in the work of Suzanne Valadon is not her conception of painting, but rather her conception of existence, her realistic rigour, unfailing authority, and her visual acuity which grasps forms, analyses colour, and succeeds in simplifying them without betraying their complexity, and finally the force with which this painting imposes itself—whether the canvas is successful or not—by a kind of courage that one feels in the firmness of the drawing and the solidly balanced composition. "I would not be capable of drawing a sugarbowl from memory", she once said. In her canvases, Suzanne Valadon gathers together details and objects without any real or realistic relations which her great sense of reality manages nevertheless to co-ordinate. Her paintings are constructions, not slices of life. Her drawing underlines, shadows, surrounds the objects, less to an ornamental end than from the necessity of defining the forms and isolating the colours. The art of Suzanne Valadon has been very well defined by René Huyghe as a product of Pont-Aven and Montmartre. To be sure Suzanne Valadon did not take part in the Pont-Aven school, but Pont-Aven marked a whole generation of painters, and its techniques excited her avid curiosity: she applied them to a conception of everyday life which impregnates her whole work. Her drawing, indeed, is rather close to that of Gauguin. Her static diligence creates volumes; it does not always respect the identity of the model. It is all in "*lignes méchantes et souples*", as Degas put it, and the colours—more ornamental than realistic—create an arbitrary and very personal luminosity. In the current climate of painting, where male and female Vigée Lebruns abound, abstract and modestly lyrical, the strength of Suzanne Valadon seems to take on a monumental value.

MUSIC AT LA HUNE

La Hune is one of the best galleries in Paris specializing in contemporary graphic art. The recent exhibition of lithographs and drawings by Music brings this out most strikingly. Music's canvases, supple, lyrical abstractions inspired by Dalmatian landscapes, are fairly well known. His lithographs recapture that same harmonious quality, where the aridity of the landscape is the harmonic basis of the composition. Furthermore, one must salute Music's great technical qualities and understanding of the métier. As a lithographer, he has made an effort comparable to that of Soulages to utilize all the resources of this particular means of expression.

TINGUELY AT THE GALERIE IRIS CLERT

The Iris Clert gallery has a flair for discovering young artists whose intrinsic qualities, which are always interesting, are linked with an affinity for post-dada manifestations, and by their very success often overshadow a more serious side to their work. After the monochromatics of Yves Klein, now

we have Tinguely. He is no doubt extremely gifted. He is a sculptor and a painter who is fascinated by movement, by the relations in space on different planes of movements—either independent or dependent—of coloured geometric forms. His work displays humour, invention and a very ingenious instinct. This exhibition is of "sculptures which paint": *Metamatics*, as he calls it. The sculptures are made of cleverly co-ordinated drawing arms which move in space. For the sum of 350 francs (which pays for the paper and the colours) one can buy an "original drawing" which has been produced by the sculpture-machine. These preposterous drawings are sometimes not without charm. But perhaps one should await the day when Yves Klein and Tinguely will get together to create a machine which will provide automatic paintings.

ARMITAGE AT THE WHITECHAPEL ART GALLERY

In his *Journal* Delacroix writes of the boldness and even of the extreme boldness without which there can be no beauty. This retrospective exhibition of the works of Kenneth Armitage shows us the evolution of one of the most engaging oeuvres of contemporary English sculpture; it also shows us how in a few years a boldness can become extreme. Boldness of forms whose deformations are progressively accentuated until they create an imagery which while remaining completely personal loses nothing of the universality that it possesses and with which it is concerned. One also finds a certain human authenticity, a certain joy—as in the group *Friends Walking* from



Fig. II. KENNETH ARMITAGE. *Diarchy*, 1957. Bronze, 68½ ins. high. Mr. and Mrs. Arnold H. Maremont, U.S.A.
Exhibited at the Whitechapel Art Gallery.

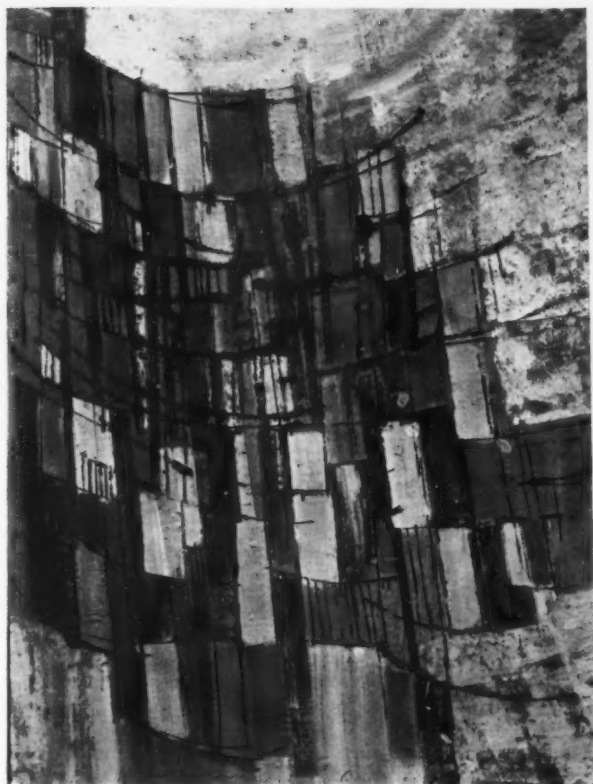


Fig. III. GEORGIADIS. *Composition*, 1959.
Redfern Gallery.

the Douglas Glass collection, or *Children by the Sea* from the A. D. Emil collection—and a certain happiness in being together which one takes to be primordial with Armitage.

THE GREGORY COLLECTION AT THE I.C.A.

The late E. C. Gregory, was, with the late Peter Watson, one of England's most enlightened and vigorous art patrons. But his collection, a selection from which is now on show at the I.C.A. gallery, is somewhat uneven. This was because Gregory was as much interested in the artist as in the work of art. As his great friend Henry Moore, put it, "If he felt that a young, unknown painter or sculptor was sincere, serious, and talented, he would buy—as much to help the young artist as to add to his collection. There is no need to say what an enormous help such generous perspicacity is to young artists. There are few men who have done so much, so modestly for young living artists. That was Peter Gregory's life, and this exhibition is therefore his artistic biography". To this tribute one need only add the names of the more important artists represented: Jean Arp, Alan Davie, Dubuffet, Hartung, Hepworth, Matta, Moore, Pasmore, etc. Under the terms of Mr. Gregory's will, the Tate Gallery was to have first choice of any six items from his collection: they have chosen *Still Life in an Interior* by Marcoussis, *Painting* by Vieira da Silva, *Figure and Head and Shoulders of a Woman* by Moore, *Relief* by Arp, and *Collage—Black, Grey and White* by Dubuffet. Furthermore, Mr. Gregory's executors have presented to the Tate Gallery a drawing by Giacometti.

SCULPTURE AT THE HANOVER GALLERY

Every summer the principal galleries of Paris and London present large shows of sculpture or painting, shows which express a theme or simply the taste of the person who has selected the various elements of the exhibition. This year, the enormous exhibition, *Documenta*, at Kassel is an attempt to provide a survey of international contemporary art; the vast ensemble of pictures, sculptures, and graphic work has come from all over the world and is fairly representative of art since the end of the war. No gallery in London or Paris

can of course present quite such a panorama, but one can nevertheless find many handsome examples of contemporary art. At the Hanover Gallery, the summer show is dedicated, as usual, to sculpture. The exhibition contains 50-odd pieces, ranging from the beginning of the century till now: from an early sculpture (1901) by Matisse to the most recent works of César and Arp, most of the stages in the development of XXth century sculpture are represented. The show contains two very early sculptures, dated 1905, by Picasso. They are among the earliest works in this medium by him and they announce one of the greatest sculptors of this century. The discovery of Matisse as an important sculptor has come only recently, and the exhibition contains ten works which attest to his greatness. His pictorial stylisation made the most of the flatness of the canvas; but he was also the first sculptor who discovered or re-discovered the importance of volumes. One can realize this best by considering the three *Jeanettes*—three different stages of the *Head of Miss Jeanne Vaderin*—which were done between 1910 and 1911. One notes the art with which Matisse passed from a pictorial conception of sculpture to one which was purely volumetrical. The first state is vigorous, to be sure, but its spirit is pictorial. The third state—which was to be followed by two others—displays the very liberty of creation which, as Victor Loewenfeld remarked, is no longer optic but haptic, which no longer depends on the sense of sight but on the combined sense of touch and the internal sense of muscular position and organic function. A few years later, the Cubists, with Picasso, would go even further. The sculptures of Arp possess great formal perfection, and a beauty which is at the same time both formal and organic. They are simple, but their monumental immobility expresses not only serenity but a whole system of symbols. They are not without fantasy, delicacy, and majesty and they represent a perfect combination of sensuality and sensitivity.

SUMMER SHOW AT THE REDFERN GALLERY

The Redfern Gallery's 1959 summer show includes an important ensemble of paintings by modern artists from Cézanne to Max Ernst, from Juan Gris to Herbin, and from Jawlensky to Manessier and Soulages. The Soulages displays his

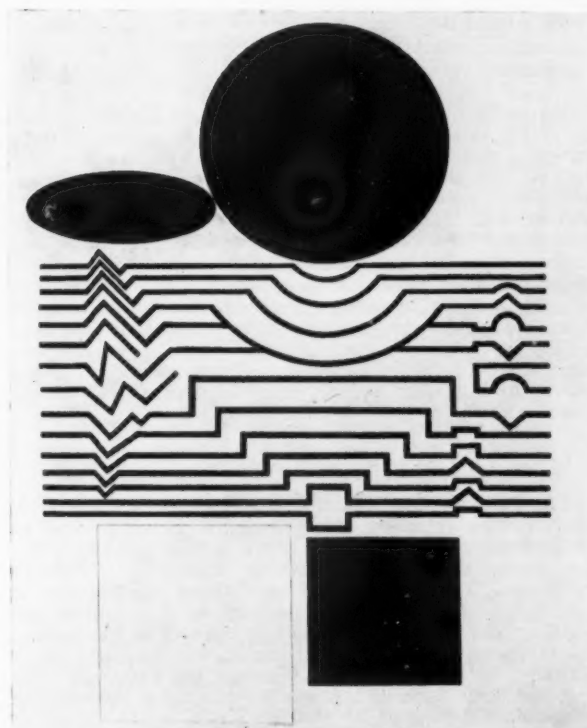


Fig. IV. VASARELY. *Mindanao*.
Allbright Museum, Buffalo.



Fig. V. AUBREY WILLIAMS. *Arawak Dream*.
New Vision Centre.

customary fine qualities of solidity and balance, rather Romanesque in spirit. Manessier's recent canvas, *Hommage au Saint Poete Jean de la Croix* is, as usual, a little too willed, a little fabricated, a little too recherché, too self-indulgent. The title, more than the painting, reveals the intellectual and spiritual preoccupations of the painter; although one senses an extremely honest conception of painting, it always seems that large canvases like this dilute Manessier's manifest talent. His inspiration, or rather his pictorial exploration, seems to lack a little of the coagulated blood that one finds in Rouault. Music is represented by a very pleasant composition, Jawlensky by an evocative and beautiful landscape. Among the works by the painters of the gallery I will mention only the recent canvases of Nicholas Georgiadis. The "magic squares" of his last exhibition have got bigger, and are balanced according to other norms. In a few months his work has undergone an interesting evolution of theme and pictorial sensibility. Further developments are eagerly awaited.

KIT BARKER AT THE WADDINGTON GALLERIES

Kit Barker's last exhibition took place at the Hanover Gallery in 1956. One recalled the richness and even the occasional sumptuousness of the colours in his large still lifes of bottles, stylized in a kind of post-de Staël manner. His more recent canvases on show at the Waddington Galleries are more muted and subdued. They were inspired in part by a stay in Italy and by the fascination ruins have always held for him. They suggest an architecture which is no more, an absence. They evoke a kind of lunar deadness which is occasionally most affecting. These canvases are vaguely monochromatic, the tones are subtle, the pictorial matter personal. The paint quality has been intelligently worked over, and the compositions are satisfying. The quality of their abstraction is less that of a world which has been destroyed than of an evanescent vision, a kind of memory of an imaginary voyage.

CONTEMPORARY PAINTING AT THE PARIS GALLERY

The Paris Gallery, located on the edge of Regent's Park, has just been opened in the apartment of an art lover, Miss Damoglou. She is thus attempting to link her admiration for contemporary art in general with her love for Paris in particular. This group show has gathered together all the star names of contemporary painting, as it is known and admired both in Paris and London. When these lines appear, the exhibition will have already closed, and the paintings of Vasarely, Poliakoff, Dmitrienko, Fautrier, and Bram van Velde will have been dispersed. It was not possible to illustrate the very beautiful painting by Vasarely which was exhibited, so we have instead chosen to reproduce *Mindanao*, which belongs to the Albright Museum in Buffalo, U.S.A. The next exhibition at the Paris Gallery will be devoted to British sculpture.

FOUR PAINTERS AT THE DRIAN GALLERY

From the 5th to the 22nd of August the Drian gallery will be exhibiting the works of four remarkable painters: Biro Attila (born Budapest, 1931), Guenther C. Kirchberger (born Kornwestheim, Germany, 1928), Georg-Karl Pfahler (born Emetzheim, Bavaria, 1926), and Friedrich Sieber (born Reichenberg, CSR, Sudeten, 1925). These painters were formerly members of the celebrated "Gruppe 11", and one can detect a certain similarity in their intentions, and indeed in their work. If one compares the statements each has made in the catalogue, one can see that they all have in common a certain existential approach to painting: Kirchberger: "Art creates an existential identity. Its informative characteristics are not known. I can only say what I have done". Attila: "I want my painting to be adequate to my own self". Pfahler: "Paintings come into being not with the help of fixed rules but out of a necessity to be found in the human self. The more the artist exposes himself to the question of his own existence he has to interpret this existence productively". Sieber: "When I begin to reflect I have stopped painting. The more effectively I work, the less particles of form remain". Mrs. Halima Nalecz is once more to be congratulated on having prepared an exhibition which is at once both adventurous and rewarding. Following this exhibition of the ex-members of the "Gruppe 11", she is showing recent sculptures by Gudrun Krüger. This show will continue until the 12th of September. Krüger's last one man show in London took place in 1954, and it will be interesting to see how this provocative artist has developed in the last five years.

AUBREY WILLIAMS AT THE NEW VISION CENTRE

Aubrey Williams was born on the 8th May, 1926, in British Guiana. Educated there he came to Europe in 1952 and studied at St. Martin's and travelled in Holland, France, Belgium, Germany. He had his first exhibition at the Archer Gallery in 1954 and since then many group exhibitions in England. In Aubrey Williams paintings, as Mr. Eric Newton said, any recognisable imagery would impoverish them. Here abstraction completely justifies itself. These paintings are creations torn out of a womb of South American forests. Aubrey Williams' canvases are perhaps *gauches* and in a way informed with freshness and a certain barbaric power.

STUDENTS' PAINTINGS AT THE GRABOWSKI GALLERY

An opportunity to pick out future winners is afforded by the exhibition of paintings by students at the Grabowski Gallery until 29th August. The exhibition has been arranged with the co-operation of the Principals of the Central School of Art, the Chelsea School, Goldsmiths' College, the Polytechnic, the St. Martin's, and the Slade.



Fig. VI. GUDRUN KRÜGER. *Sculpture II*, 1958.
Bronze, 11 cms. high.
Drian Gallery.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

THE SUMMER SHOW AT KNOEDLERS

THIS summer's exhibition at Knoedlers is a changing selection of works by artists who are among the foremost exponents of the modern idiom. Examples as early as the bronze bust by Henri Matisse done between 1910 and 1911, *Jeanette III*, are included along with work by comparative newcomers to the American scene such as the Italian sculptor Lardera, and the French painter, Debré. One American represented is the sculptress Mary Callery who has an unusual personal style. Mrs. Callery simplifies, almost abbreviates, the human form in elongated, thin figures that miraculously retain the vitality expressed in more complete realistic forms. Mrs. Callery's *The Seven*, four figures in a circle with three figures on their shoulders, cast in bronze, is made of thick sheets of metal, and although they appear to have been cut into the required shapes like paper dolls, they are alive and very real in the context. Her work presents a definite contrast to that of Henry Moore whose preliminary concern is the analysis and rendering of the volume figures occupy. The watercolor drawings by him that are in the show give insight into his approach in rendering the space figures displace. His small bronze, *Figure on the Steps* is monumental because it is composed of a selection of the important masses with a simplicity that makes one think of Giotto. In a composition subtle in color, with a child staring at a table on which watermelon and ice cream are placed, and at which are two wire back chairs, the Mexican painter Tamayo manifested a similar debt to early Italian painting. The painter best represented was Serge Poliakoff, the Parisian born in Moscow in 1906. His training, besides being at several schools in Paris, included a few years at the Slade School during the thirties. One of France's outstanding and most successful abstractionists, he worked out a personal style through contact with Kandinsky, Delaunay and Freundlich whose influence

was in the realm of ideas rather than technique. Not yet really well known in America, the recent paintings and gouaches shown here offered a clear explanation of his reputation and success in Paris. Poliakoff's abstractions are pure and unrelated to nature, but the flat, oddly shaped forms that make up his compositions seem most natural in the way they interrelate. The intricacy of his small scale gouaches is compelling. Their power and attraction are due to the fact that the new shapes exploited in these compositions, for some reason, have an air of familiarity. The flat, mildly textured surfaces with oddly shaped areas of varying color are interesting in themselves. In the oils, where the areas of color are larger in scale, the purity of the abstraction is emphasized by using colors in combinations that do not suggest natural phenomena. In an interview with Michel Ragon, Poliakoff decried the idea of symbolism in abstraction and stressed his idea that color and form have meaning in themselves, which is proven brilliantly by his work. Poliakoff is one of the few artists of importance to have achieved a mature style in post-war Paris. The combination of the familiar and new made this Summer group most delightful.

RECENT SCULPTURE, U.S.A., AT THE MUSEUM OF MODERN ART

As James Thrall Soby points out in his introduction to the *Recent Sculpture, U.S.A.*, catalogue, there has been an extraordinary outburst of talent among British and American sculptors in the last decade. From some unexplained source, sculptors in both English speaking nations have found the stimulus for important work. The Museum of Modern Art exhibition, a survey of contemporary American work, revealed the wide range in style and material employed in America today. Chosen by Mr. Soby and Dorothy C. Miller, the exhibition reflected astuteness and a remarkable sense of quality. Completely non-objective studies were shown along with examples quite realistic in approach, and the materials used varied from odd bits of plumbing, sand and wood fragments to the more traditional marble, metal, wood and stone and very modern plastic. The artists represented included some as mature as Jacques Lipchitz, Minna Harkavy, Harry Bertoia and Mary Callery, who have been well known on the American scene for twenty years or more, and relative youngsters of talent like David V. Hayes and Elbert Weinbert. It would be a challenge to attempt to generalize, categorizing the great variety in approaches might be a preliminary step since the only factor common to every example was that each was an expression in three dimensions. Among the representational work humour seemed important. Leonard Baskin's *Laureate Standing*, a thirty-six inch high figure carved in cherry, represents a man wearing only a wreath with the kind of overly large torso on proportionately thinner legs that makes a nude seem naked and a philosopher seem silly. In William King's sly *Self-Portrait* the figure's cigarette assumes the same importance as any other part of the profile. *Mat Wheeler's Wife* by Ludvik Durbachek, a six foot two inch bronze figure of a woman standing with folded arms and leaning as if waiting is so frighteningly correct as the portrait of a determined woman past fifty that for a moment it seems funny. The mood is more sombre in James Wines' *Child in a Web*, an emaciated, large-skulled figure caught hopelessly in a thick web. Similar in effect, Jack Zajac's *Easter Goat* shows the sacrificial animal rendered in rough textures. David V. Hayes' forms are an exciting departure that combine observation and accident in the rendering. In the realm of abstraction, De Rivera is one of the representatives of the older generation of revolutionaries; he has evolved a special idiom of silver-coloured continuous linear constructions, curved to enclose space and which are generally shown on revolving pedestals.



Fig. I. SERGE POLIAKOFF. Composition. Knoedlers, New York.



Fig. II. WILLIAM P. REIMANN. *Constellation*, 1957.
Plexiglass, 27 ins. high.
Exhibited in 'Recent Sculpture, U.S.A.' at the
Museum of Modern Art, New York.

William Reimann's *Constellation*, a twenty-seven inch high plexiglass form on a wooden pedestal is niched into strips, imparting a vibrancy that is most attractive. The varying contours force one to move to see each side of the piece and its mechanical smoothness is set off very well by the roughly textured base. Reimann's work as a very fine sample of the use of abstract idiom reveals a facet of the purists that has become increasingly influential in the last decade. The exhibition is a fine cross-section of activity in America.

NOGUCHI AT THE STABLE GALLERY

Isamu Noguchi is making a most important contribution to the American scene in furniture and industrial design as well as sculpture, particularly architectural sculpture. His exhibition at the Stable included models of garden sculpture for several projects as well as individual pieces. Born in 1904 in California, Noguchi's father was a Japanese American poet and his mother a writer of Scottish origin. He spent his early childhood in Japan, but returned to the United States at thirteen for schooling. By the time he was twenty-one he had exhibited in two Prix de Rome competitions and won an honourable mention each time. He was granted a Guggenheim fellowship for 1927-28 and studied in Europe for two years where he spent most of his time working in Brancusi's atelier. His interest in monumental sculpture was seen in work for façades of skyscrapers and projects for gardens and playgrounds as early as his 1935 exhibition, but, unfortunately, he did not have the opportunity to execute his favourite projects that would give sculpture an ambiance involving people.

The most startling aspect of the Stable Gallery exhibition was its variety; Noguchi's virtuosity is fabulous. He is a master of every kind of material, and in iron, bronze, several kinds of marble, and stone, we find him using the medium to best advantage. One section of the exhibition, called *Toward Collaboration*, consists of work for use in architectural schemes including models of Lever House and Idlewild Airport sculpture,

where groups of forms have been brought into relationships that are most exciting contrasts of tall and short, rough and smooth elements. For the Lever House project, the bird studies are reminiscent of Brancusi's *Bird in Space*, and Noguchi did it as a tribute to him, "variations on his theme of Bird and Column". The second section, *Integral Carvings*, is a group of single statues in marble, where the stone must have determined the ultimate form. Some are abstract, others are beautifully simple, but eloquent expressions of the concept that are sometimes humorous. The titles include, *Morning*, *Chrysalis*, *Lekythos*, *Girl*, *Lilly Girl*, and *Woman with Child*. Noguchi's work in iron seems to be more generally small in scale. The material is used to create linear forms that result in works like *Calligraphics*, and *Endless Couplings* which are fascinating juxtapositions of tubular matter. Rust and roughness are exploited along with smooth surfaces and to some extent the qualities of the material are made the basic qualities of the works themselves. Noguchi has great respect for the stone, iron or clay he uses and communicates this very well.

THE AGE OF ELEGANCE IN BALTIMORE

By happy coincidence, the Baltimore Museum presented an exhibition of the arts of the Rococo that succinctly supplemented last summer's exhibition in Munich. Borrowed exclusively from American collections, the decorative arts, painting, and sculpture from all over Europe and the American colonies were included. A catalogue with an essay on the intellectual currents of the period by George Boas of John Hopkins University and one on the arts by James D. Breckenridge, Curator of Decorative Arts at the museum, offered a splendid introduction to the diverse materials exhibited. The show was at once an opportunity to enjoy the many faceted Rococo style and to see how extensive American holdings are. Although in America there is little German Rococo material, apart from porcelain, the French and English decorative arts are fairly well represented in important private collections and in the museums of Cleveland, Detroit, Minneapolis, and Hartford, as well as in New York and Philadelphia. The American version of the style, its origins almost forgotten, was also well shown in this stimulating exhibition.



Fig. III. JEREMIAH THEUS. Portrait of Elizabeth Rothmaler.
Brooklyn Museum.



CORRESPONDENCE

The Editor, APOLLO

Dear Sir,—The accompanying photograph reproduces a painting by John Constable which I have had in my possession now for a considerable number of years.

The painting is entitled 'Salisbury Plain' and was purchased from an art dealer. I have no reason to doubt the authenticity of the painting but it would seem that the title 'Salisbury Plain' is incorrect.

Though Constable painted many of his pictures around Salisbury this particular painting is obviously Dedham Vale and a variation of at least two other versions of the same subject painted about 1815, one of which is in the Victoria and Albert Museum.

The painting is 12 x 16 inches and at some time has been re-lined. The present frame which from its style is about 80 years old bears on the slip the title—'Salisbury Plain John Constable, R.A.'

The only explanation I can offer for this title is that sometime, possibly when the painting was being re-lined, it was replaced in the wrong frame.

If my conjecture is correct then it may be that one of your readers has a similar sized Constable of 'Salisbury Plain' passing under the title of 'Dedham Vale'.

If so then this may clear up what has always been for

me a minor mystery.

I am Sir,

Yours sincerely,

JOHN MILLER.

Hillside,
Upper Hill Road,
Rhu, Dumbarton.

(Continued from page 14)

ships sweeping through sunlit blue seas speaks the language of a romantic nostalgia alike in seamanship and in painting. How effective they are, and how ably painted in his own way! Let us grant a kind of sentimentality and a vestigial Victorianism suspect in an age which has fouled the seas and beaches with oil and the air with the roar of machinery. In a quieter mood his study of yachts, *Silent Solent*, reveals another kind of beauty.

Lotinga Gallery is holding an Exhibition called "Around 1900"; the second line of the Impressionists—Maufray, Luce and J. F. Raffaelli prominent among them.

I believe that every picture in the show sold. Another fascinating piece of romanticism at Frost and Reed's is the fine J. J. Tissot illustrated on our cover: a work meticulously painted as we have learned to expect from this artist who has come again into favour.



NORTHERN
ANTIQUA DEALERS'
FAIR

The Royal Hall, Harrogate

September 3rd to 10th



FRANCESCO FRANCIA (1450-1517). Head of Christ
crowned with thorns. Panel $22\frac{1}{2}$ x $17\frac{1}{4}$ ins.

J. Leger & Son

Stand Nos. 21 & 22

13 Old Bond Street, London, W.1



XVIIIth century Mahogany
Bombé Commode.
42 x 23 x 34 ins. high.

Quinney's Ltd. Stand No. 10
49/61 Bridge St. Row, Chester

NORTHERN ANTIQUE DEALERS' FAIR



Mahogany Bureau Bookcase, c. 1740. Height 7 ft. 10 ins.
H. M. Sidney Stand Nos. 8 & 9
 41 Sandhill, Newcastle-on-Tyne, 1



"Domestic Happiness" — Lady Anne Lambton and her Children. Mezzotint in colours by Young after Hoppner.
 26 x 19 ins. (print size).
Ernest G. Barnard Stand No. 11
 1 Crown Place, Harrogate

Two Queen Anne Walnut Chairs. From a set of six, with contemporary needlework seats.

Reginald W. Nutter Stand No. 20
 58 High Street, Gargrave, Skipton, Yorks





French Clock by Robert. Besançon, c. 1810
Number Three Ltd., 8 Market Street, Lewes, Sussex
Stand No. 8



The Eighth Kensington Antiques Fair Kensington Town Hall

August 27th to September 10th



A Liverpool Jug. Transfer-printed in colour. Height 11 ins.

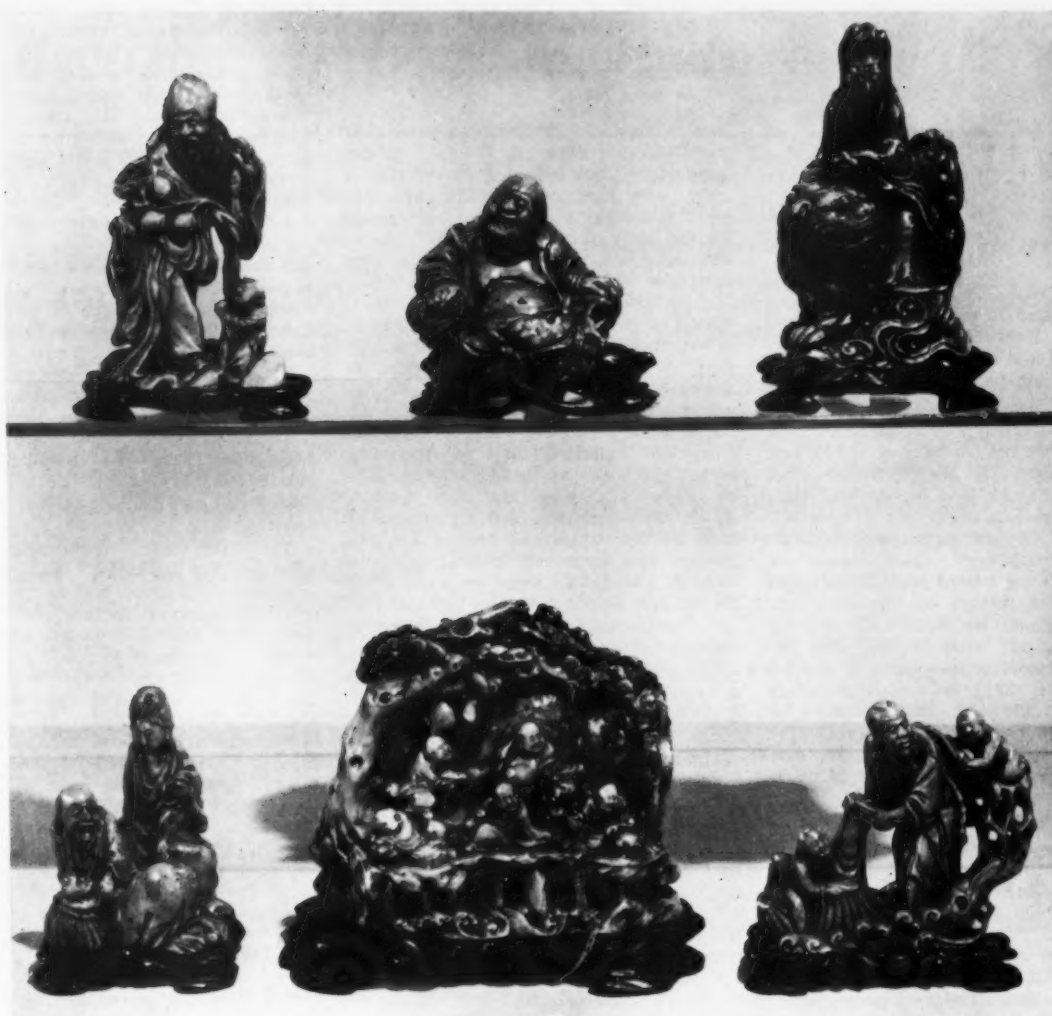
Inscribed: *Success to America whose Militia is better than Standing Armies. May its Citizens Emulate Soldiers and its Soldiers Heroes. While Justice is the Throne to which we are bound to bend. Our Country's Rights and Laws we ever will defend.*

Dated 1804 under the lip with the Eagle, the Stars and Stripes, and the motto: *Peace Commerce and honest Friendship with all Nations, Entangling Alliances with none, JEFFERSON.*

Leonard of Liverpool, 69 Bold St., Liverpool, Lancs
Stand No. 21

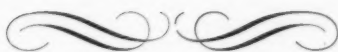
A 'Rural Pastime' Group by Ralph Wood the Elder
M. H. Impey, 22 Beauchamp Place, S.W.3
Stand No. 33

KENSINGTON ANTIQUE DEALERS' FAIR



A Group of XVIIth and XVIIIth century Chinese Soapstone carvings

Gordon Hand, 18 Chepstow Corner, Westbourne Grove, London, W.2
Stand Nos. 17 and 24



The Eleventh Art and Antiques Fair, Prinsenhof Museum
Delft, Holland

The 11th Antique Dealers' Fair in the Prinsenhof Museum in Delft, Holland, will be held from August 26th till September 16th, 1959. Those who come to Delft will find that for this special event, Dutch antique dealers will have on show a fine collection of paintings by old masters, objet d'art, carpets, jewellery, ceramics and antiques of all kinds. The Fair will be open on weekdays from 10 a.m. to 5.30 p.m., on Sundays from 1 p.m. to 5.30 p.m. On Tuesdays and Thursdays it will also be open from 7 p.m. to 10 p.m. For any information apply to The Secretary, Haagweg 92, Leiden, Holland.

BOOK REVIEWS

GOTHIC EUROPE. Edited by Harald Busch and Bernd Lohse. Introduction by Kurt Gerstenberg. Coloured Frontispiece and 200 black and white photograph plates, with commentaries by Helmut Domke. Batsford. 42s.

THIS is a beautiful book which succinctly puts before us the Gothic glory of Europe as exemplified by the cathedrals and castles. Although it is the work of German scholars it is gratifying to have full recognition of the importance of the English contribution. Quite clearly the grace which we shared with France has held the imagination of the compilers. The photography and its reproduction are supremely good: exteriors, interiors, details, sculptures, lavishly set the soaring splendour of the great buildings before us. We are left with that impression of aspiration in form which raises Gothic architecture to its position of perfection among the arts and art periods of mankind.

The text is reduced to a factual presentation of the subject a few hundred words of general introduction of the period and style; some notes with diagrams on the illustrations grouped—as they are—chronologically and thereby giving the history of the development; a glossary of terms; an index of places; and, then, along with the individual plates, brief commentaries calling attention to especial features or correspondences. Ultimately, therefore, it remains a picture anthology of its subject, and is successful not least because the anthologists have nowise asserted themselves but have allowed the overwhelming beauty of European Gothic architecture to speak for itself. Rightly the majority of examples are chosen from England and Northern France; but Italy, Spain, and, of course, Germany itself are represented.

HORACE SHIPP.

I DISEGNI ITALIANI DELLA BIBLIOTECA REALE DI TORINO. Catalogo a cura di Aldo Bertini. Istituto Poligrafico dello Stato, Libreria dello Stato.

THE catalogue of the Italian Drawings in the Biblioteca Reale di Torino, as this institution is still called in the republic of Italy, is a handsome volume with 700 good and clear illustrations, big enough for the study of quality and style. As we are informed in the introduction this catalogue embraces all the Italian drawings of the collection excepting those which are without interest for the history of art, those which are copies after paintings, the caricatures, and some indifferent drawings of the 19th century. The two volumes of drawings by Piazzetta are left out because they have been published by Ravà and Palluchini and for the same reason the books of "Invenzioni Teatrali" by Fabrizio Galliani are also missing. From the sketchbook with many studies after antique reliefs and designs for grotesques, now tentatively ascribed to Geronimo da Carpi, only a few are reproduced. Of the 120 drawings by the Torinese Pietro Bagetto only five are reproduced to show his style.

This whole collection of drawings was acquired for the Royal Library of Turin in 1845 by Carlo Alberto, King of Sardinia, for 40,000 francs from Giovanni Volpato.

The Turin drawings were not accessible and remained unknown to students till Count Baudi de Vesme became director of the gallery at the end of the 19th century and reorganised the collections. The first to work on the drawings was Loeser who published some of them in 1899 in the *Repertorium für Kunstwissenschaft*; later they were studied by Berenson and the Tietzes. The attention of a wider circle was attracted by the exhibition in 1950 of more than 100 sheets with a catalogue by Aldo Bertini, who has prepared this complete catalogue of the Italian drawings.

Bertini's attributions are very cautious throughout; "school" and "circle" have often been used where bolder authors would have given the drawings to the master himself. An example of such understatement seems to be the attribution to the circle of Butinone for the important and masterly *Nativity* (No. 4) and the superb sheet with the "Women

lamenting Christ" (No. 67) might well be by Bramantino rather than by an "unknown pupil". Piero di Cosimo's sheet with several studies for an altarpiece (No. 14) and Marco Zoppo's attractive studies for the Virgin and Child, belonging to a series of known drawings in great collections, are the highlights of the section on the Quattrocento. Among the later drawings I would like to propose the following attributions: for "The Virgin enthroned with two Saints" (No. 54) the name of Salimbeni, instead of the vague "follower of Baroccio"; the landscape given to the school of Annibale Carracci (No. 33) might be by Domenichino; the slightly caricatured portrait of a Young Man (118) reminds me more of Ferrau Fenzzone than of Cavaliere d'Arpino. My opinion of the Parmigianino drawings coincides with Copertini's for Nos. 304/5/8/11—that they are by the master's hand. No. 310 seems too sentimental in expression for him or any close contemporary.

There can be no doubt that the best form for any collection's catalogue is to illustrate every object and to give a short text containing all the essential information. Only such a complete catalogue is useful if one wants to study the content of a collection and not only to savour the best or enjoy what suits one's own taste or to enjoy what suits one's own taste. The one objection to be made against this catalogue is the arrangement of all schools in alphabetical order century by century. This system is adequate for catalogues without or with very few illustrations. But it is very frustrating to try and compare an unknown drawing for its contemporary and stylistic affiliations if one has to search through a mix-up of other schools and a whole century of development. The absurdity of the system leaps to the eye when we find the twelve Leonardo drawings, the glory of the collection, appearing in the middle of the section on the Cinquecento after Baroccio and the Carracci. Where does the Cinquecento start and end if it stretches from Leonardo's birth in 1452 to the Cavalier d'Arpino's death in 1640? The centuries do not coincide with phases of artistic development, and the schools of the Italian centres are so varied that it is only logical to arrange the artistic production according to the places and the artists who formed the development.

L. FROHLICH-BUME.

THE WORLD'S GREATEST BOOKSHOP

FOYLES
FOR BOOKS

Famed Centre for Books on
ART & COLLECTING

6 A bookshop such as booklovers dream of. There is no other bookshop, anywhere, to compare with Foyles. 9—A Customer's Letter.

119-125 CHARING CROSS RD. LONDON WC2
GERrard 5660 (20 lines) ★ Open 9-6 (Mondays & Thursdays 9-7)
Nearest Station: Tottenham Court Road

C. P. J. van der Peet

Bookseller, Nieuwe Spiegelstraat 33-35
AMSTERDAM, Holland.

Specialised in old and new books on Oriental Art.
Catalogues issued regularly; post free on request.

ROMA LIMITED Period Decorators

24, BEAUCHAMP PLACE, BROMPTON ROAD, S.W.3
KENington 5839 Established 36 years

Period Fabrics for Curtains and Upholstery.
Sofas and chairs suitable for period rooms.

Register of London Picture Dealers

Gallery

Specialities

APPLEBY BROTHERS

27 WILLIAM IV STREET, LONDON, W.C.2

Paintings of all Schools—Speciality, Large Pictures

ALFRED BROD, LTD.

36 SACKVILLE STREET, PICCADILLY, W.1

Fine Paintings by the XVIIth Century Dutch Masters

CRANE KALMAN GALLERY

178 BROMPTON RD., S.W.3 KNI 7566 10-7 daily, Sat. 10-5

Paintings and Sculpture by the XXth Century Masters ;
Post Impressionists ; Younger Artists

DRIAN GALLERY

7 PORCHESTER PLACE, MARBLE ARCH, W.2 PADDington 9473

Modern Masters

DUITS LTD.

6 DUKE STREET, ST. JAMES'S, S.W.1 WHITEhall 7440

Finest examples of XVIIth Century
Dutch Masters

FINE ART SOCIETY LIMITED

148 NEW BOND STREET, W.1

Paintings and Water-colours of the XIXth and XXth centuries
Specialists in Early English Water-colours

NORBERT FISCHMAN GALLERY

26 OLD BOND STREET, LONDON, W.1

Old Masters

FORES LTD.

123 NEW BOND STREET, W.1 MAYfair 5319

Old and Modern

FROST & REED, LTD.

41 NEW BOND STREET, W.1

Sporting Paintings, Drawings and Prints

GRABOWSKI GALLERY

84 SLOANE AVENUE, CHELSEA, LONDON, S.W.3

Paintings by Old and Modern Masters
Old Engravings and Modern Colour Prints

WILLIAM HALLSBOROUGH LTD.

20 PICCADILLY ARCADE, S.W.1

Exhibitions of Paintings and Water-colours
by Contemporary Artists

THE HANOVER GALLERY

32a ST. GEORGE STREET, HANOVER SQUARE, W.1

Old Masters

ARTHUR JEFFRESS (PICTURES)

28 DAVIES STREET, W.1

Paintings and Sculpture by European Masters
of the XXth Century

M. KNOEDLER & CO. LTD.

34 ST. JAMES'S STREET, S.W.1. TRAfalgar 1641-2
Also at PARIS and NEW YORK

XIXth and XXth Century Paintings of Fantasy
and Sentiment

PAUL LARSEN

43 DUKE STREET, ST. JAMES'S, S.W.1

Important Old Master and Modern Paintings
and Drawings

THE LEFEVRE GALLERY

30 BRUTON STREET, W.1

Fine Paintings by Old Masters of all Schools

LEGER GALLERIES

13 OLD BOND STREET, W.1

XIXth and XXth Century French Paintings

LEGGATT BROS.

30 ST. JAMES'S STREET, S.W.1

Old Masters of the English and Continental Schools, XIVth to
XIXth Centuries, and Early English Water-colours

G. M. LOTINGA LTD.

57 NEW BOND STREET, W.1

English Paintings of the XVIIIth and XIXth Centuries

MARLBOROUGH FINE ART LTD.

17-18 OLD BOND STREET, W.1 HYDe Park 6195

XIXth and XXth Century French Paintings

NEW VISION CENTRE GALLERY

4 SEYMOUR PLACE, MARBLE ARCH, W.1

Finest Old Masters
French Impressionists and Contemporary Artists

O'HANA GALLERY

13 CARLOS PLACE, GROSVENOR SQUARE, W.1

Contemporary Paintings and Sculptures

Important French Paintings of the 19th and
20th Centuries. Till September

(Continued on page 42)

Register of London Picture Dealers — continued

Gallery	Specialities
OLD MASTERS GALLERIES (WENGRAF) LTD. 21 DAVIES STREET, W.1	Early Italian, Flemish and Spanish Schools
THE PARKER GALLERY 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
THE PULITZER GALLERY 5 KENSINGTON HIGH STREET, W.8 WEStern 2647	Exhibition of Paintings and Watercolours by English and Continental Masters
REDFERN GALLERY 20 CORK STREET, BURLINGTON GARDENS, W.1	Contemporary English and French Paintings
ROLAND, BROWSE & DELBANCO 19 CORK STREET, W.1	French Paintings & Drawings of the XIXth & XXth Centuries Old Masters and Contemporary Art
EDWARD SPEELMAN LTD. EMPIRE HOUSE, 175 PICCADILLY, W.1 HYDe Park 0657	Old Master Paintings
ARTHUR TOOTH & SONS 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
JOHN WHIBLEY GALLERY 60 GEORGE ST., BAKER STREET, W.1 Welbeck 5651	Modern Paintings and Sculptures
WILDENSTEIN & CO., LTD. 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters
WOODSTOCK GALLERY 16 WOODSTOCK STREET, W.1 MAYfair 4419	Contemporary Sculptures and Paintings

Les Galeries de Peinture à Paris

BERGGRUEN & CIE 70 RUE DE L'UNIVERSITE, 7°. BAB 02.12	KLEE, PICASSO, MIRO, CHAGALL
BERRI LARDY & CIE 4, RUE DES BEAUX-ARTS, PARIS 6°. ODE 52-19	MARCOUSSIS - VUILLARD - CHARCHOUNE - MOULY HILAIRE - LALOE - F. BRET - ARDITI - CARLETTI
GALERIE DENISE RENE 124 RUE DE LA BOÉTIE, 8°	ARP, DRAWINGS 1912—1959. RELIEFS, SCULPTURES, TAPESTRIES
PAUL FACCHETTI 17 RUE DE LILLE, 7°.	CONTEMPORARY PAINTINGS AND SCULPTURES
GALERIE FRICKER 177 BOULEVARD HAUSSMANN, 8°. ELY 20-57	FORQUIN, GLEIZES, GROMAIRE, HERBIN, JAWLENSKY, LERSY, A. MARCHAND, METZINGER, etc.
GALERIE KLEBER 24 AVENUE KLEBER, PARIS 7°.	DEGOTTEX, FERRON, FRANCIS, JAFFE, HANTAI, LOUBCHANSKY, MITCHELL, REIGL, RIOPELLE
GALERIE JEANNE BUCHER 9ter BD. DU MONTPARNASSE, PARIS 6°. SEG 6432	BISSIERE - VIEIRA DA SILVA - TOBEY - STAEL BERTHOLLE - REICHEL - PAGAVA - NALLARD MOSER - CHELIMSKY - AGUAYO
GALERIE LARA VINCY 47 RUE DE SEINE, 6°. DAN 72.51	ALLIO - CLOUGH - KITO - MUNFORD - RAZA WOSTAN
PASCALE 20 RUE JACOB, 6°. ODEON 68.79	HALPERN, JEAN-MARIE, QUENEAU
GALERIE ST-PLACIDE 41, RUE ST-PLACIDE, 6°.	PRESSMANE, J. J. MORVAN, SIMON-AUGUSTE, CATHELIN, J. M. GOBIN, FORGAS, etc.
GALERIE VENDOME 12 RUE DE LA PAIX OPE 84-77	CHARMY, MORERE, NEILLOT, PALUE, JEAN PUY, ROCHE, THIOUT and PIERRE DUMONT, MATHIEU VERDILHAN, VALTAT



By Appointment
to Her Majesty
Queen Elizabeth II



By Appointment
to H. M. Queen Elizabeth
the Queen Mother

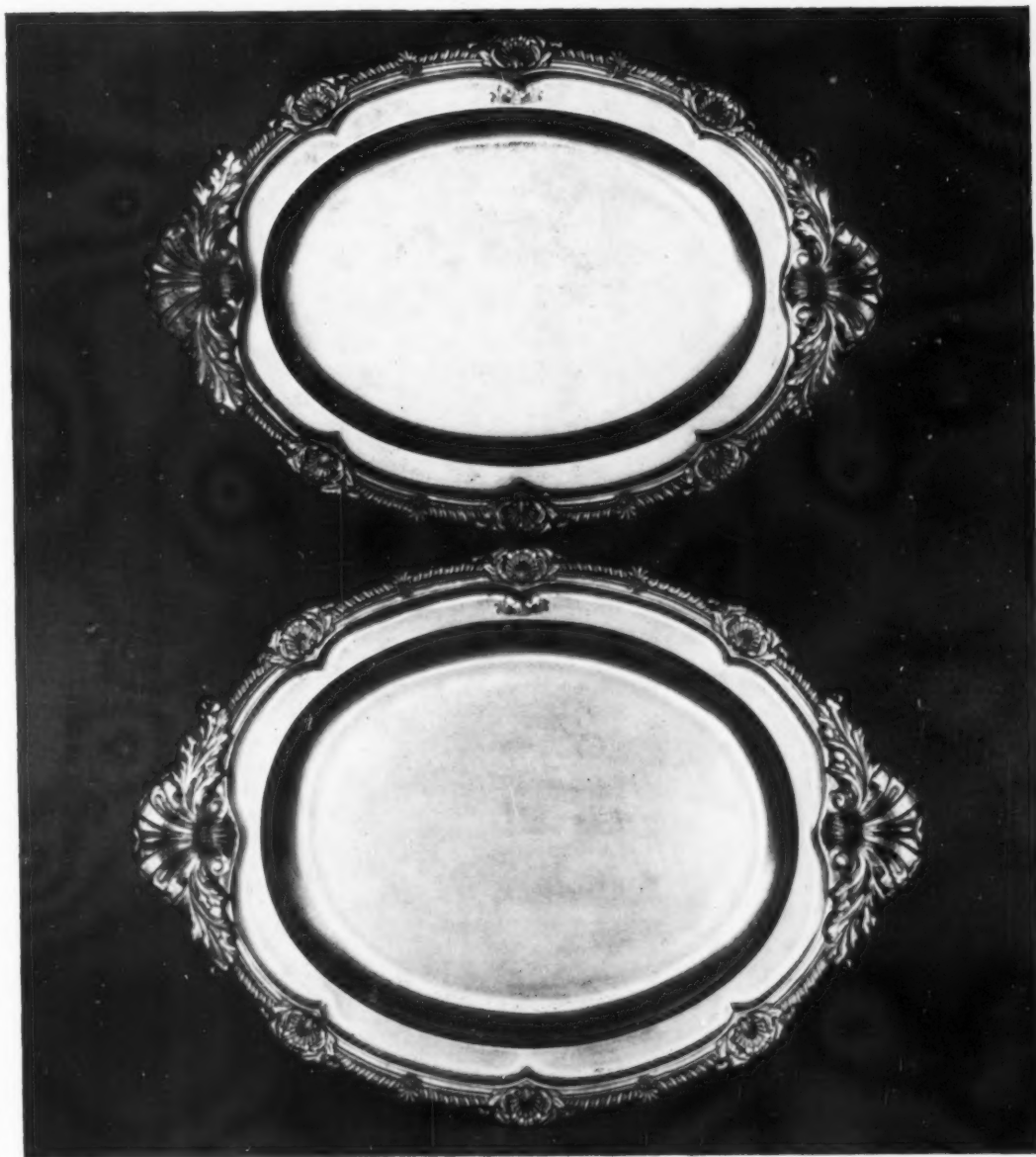
Wartski

LTD



By Appointment
to Her Late Majesty
Queen Mary

93 MOSTYN STREET, LLANDUDNO and at 138 REGENT STREET, LONDON, W.1



Two Meat Dishes by Paul Storr
London 1816

DEALERS IN FINE ANTIQUE SILVER, JEWELS AND OBJETS D'ART

Member of the British Antique Dealers' Association Ltd.

The Cloudbands of Eternity

The origins of the Cloudband as a symbol of Eternity are lost in the mists of antiquity, but certain it is that the early weavers of Persia adopted it from China, and from thence it travelled to India, there firmly to establish itself so that even to-day it forms an integral part of the design of most Agra carpets.



The piece pictured above has an authenticated history reaching back to 1891, when Dr. Hurst watched it being made for ex-Empress Eugenie. It was used at Kensington Palace, from whence it came into our possession, and now awaits its opportunity to serve royally another lover of good things.



THE HOUSE OF PEREZ

Famous for Fine Carpets

162-168 BROMPTON ROAD, LONDON, S.W.3

Exhibition Hall : 112 BROMPTON ROAD

Telephones: KEN 9878 and 9774

and at
GLASGOW
BRISTOL
FRINTON-on-SEA
AMSTERDAM